The NEW YORK
CLIPPER
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SEPTEMBER 19, 1917 PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

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BROADWAY'S

SMASHING HITS

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BROADWAY MUSIC CORPORATION

WILL VON TILZER, President

145 N. Clark St., Chicago, Ill.

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PALACE OPENS WARFARE ON SCALPERS

REFUSES TO ADMIT PATRONS

Drastic measures adopted by the management of the Palace Theatre within the past few days have cost ticket "scalpers" who deal in admissions to that house more than $1,000. All of the tickets being sold by sidewalk vendors and at a ticket office a few doors from the theatre, have been refused at the door.

For almost a year ticket scalpers have been getting choice seats to the theatre for all performances many days in advance and, as a result, when patrons applied for seats they had to be turned away. The vendors meantime finding they could reap a harvest with the tickets, were selling them at prices from 100 to 500 per cent. in excess of the box office price. The latter fee, or charge, was generally exacted for the Sunday night performance.

As a result, complaint after complaint piled in on the management of the Palace, and they immediately devised a scheme to put a stop to the nuisance.

Last Sunday they hired several private detectives, who kept track of a number of persons who were purchasing seats for the speculators at the ticket window, and had the treasurer check off the seats sold to them. They also followed all persons who entered the ticket office or purchased them from sidewalk vendors, into the theatre lobby. When those whose tickets had been checked off at the box-office, or those who had just purchased them, presented the tickets to James McBride, the doorman, he, upon a signal from the detective, refused to grant them admission to the house. The ticket holders then returned to the speculators and had their money refunded. The tickets were then sold over again in many instances by the vendors, but again the holders were refused admission.

Through this procedure over $500 worth of tickets were refused at the door Sunday evening. Monday afternoon, being a Jewish holiday, the speculators again cut loose with a load of tickets. They disposed of more than $300 worth prior to the time the house opened for the matinee.

The persons who had these tickets found, however, that they were of no value at the door, and immediately returned them to the scalpers, demanding their money back. Several of the latter at first refused to refund the money, but, when the patrons threatened to call the police, they immediately complied. This put a damper to their business, and the sale of tickets through this medium was very light for the afternoon performance.

The same course was followed at the evening performance, with the same result, the speculators having about $400 in tickets returned to them.

Besides several house employees, the management of the theatre had eight private detectives watching the vendors, who have worked from improvised offices in the hallways of adjacent buildings. There were also several detectives from In-

(*Continued on page 4.*)

SCHOENBACH TO BUILD THEATRE

His lease on the Grand Opera House, where he is giving vaudeville at the present time, expiring on Oct. 1 of next year, Herman Schoenbach, in association with Beck, the shoe manufacturer, will build a new, modern house directly across the street and running from Twenty-third to Twenty-fourth streets on Eighth Avenue. Vaudeville and feature pictures will be the policy.

The plans for the house, which have already been drawn, call for a seating capacity of 2,500 modern up-to-date furnishings and a stage that will allow for the presentation of the biggest acts. Work is to be started shortly after the new year so that the house will be ready for occupancy at the expiration of the Grand Opera House lease.

Many persons have concluded that the Twenty-third street section of the city has passed the days when it would be profitable as a theatre site, but Schoenbach, who has been operating the Grand for two years, must have found it otherwise or he would not be willing to put up a new house.

MARDO GOES WITH SHEEDY

M. R. Sheedy has engaged Fred Mardo, of Boston, to replace Benny Piermont as booking manager of the Sheedy Agency in the New York offices, beginning October 1. Piermont is compelled to resign then on account of being called for duty in the National Army at Yaphank. Mardo, until two months ago, represented the Loew Circuit in the Boston territory, and then established the Boston Booking Offices, representing a number of New England theatres. He will book these houses in the future through Sheedy.

ROCK WANTS FAY EXAMINED

William Rock, through his attorney, Leo Brilles, of House, Grossman and Vorhaus, will apply to Justice Goff in the Supreme Court to-day for permission to examine Frankie Fay before trial as to his cause of action in the suit he has brought against the dancer for alienation of Frances White's affections. In his complaint, Fay wants $100,000 from Rock. Cook and Donlan have replaced Sam Golding as attorneys for Fay.

MRS. GEO. BELFRAGE DIES

DENVER, Col., Sept. 15. — Maybelle Mahlum, wife of George Belfrage, owner of the "Hip, Hip, Hooray Girls," died at the home of her mother in this city today of rheumatism of the heart. Miss Mahlum was soubrette of Mr. Belfrage's company last season, but was compelled to return to her former home in the Spring on account of ill health.

SUES ANNA CHANDLER

Claiming that Anna Chandler has failed to pay a portion of a bill for gowns supplied her, C. C. Rosenwasser, a theatrical costumer, obtained a judgment against her for $136.17 in the Municipal Court last week, which was later filed in the County Clerk's office by Attorney L. Kronfeld. After the judgment was entered Miss Chandler paid $50 on account.

MOBILE HAS NEW MANAGER

MOBILE, Ala., Sept. 14.—Edward Walsh, who last season directed the Southern tour of one of "The Daughter of the Gods" companies, a motion picture featuring Annette Kellermann, will manage the Lyric Theatre this season, succeeding M. A. McDermott.

MUSICIANS IN TWO POLI HOUSES GO OUT ON STRIKE

Trouble, Starting in Mid-West, Extends Eastward—J. J. Murdock Settles Dayton Disagreement— Cleveland and Cincinnati Still Out

The unrest and strike threats which manifested themselves among theatre musicians and stage hands in the Middle West recently extended, during the past week, to the men of those unions throughout the Poli Circuit, Bridgeport and New Haven being the cities most affected. In both these towns the men walked out after a demand for an increase of wages and a change of working conditions.

The theatres affected in Bridgeport were the Plaza and Poli's, which play vaudeville and feature pictures, and the Lyric, which houses a stock company. In New Haven they abandoned Poli's Bijou, which has a vaudeville and picture policy, and the Hyperion, which has dramatic stock. Also, in this city they walked out of the Olympia Theatre, a vaudeville house conducted by Gordon Brothers.

Throughout the Middle West the ruffled sea is by no means smoothed out, although the trouble which has been on for more than a week at Keith's Theatre, Dayton, Ohio, was settled Sunday, when the stage hands and J. J. Murdock, who went from New York to take the matter in hand, held a conference and came to terms.

The situation regarding the musicians in Cincinnati remains unchanged, although it is believed that the men are about to concede some of their demands.

In Cleveland, where the musicians, supported by the stage hands, walked out of the Hippodrome more than a week ago, the men are still out. It is more than likely that during the course of the week both of the locals in that city will appeal to their internationals in New York for aid, unless a settlement is reached.

These were the main points at which trouble arose, but union officials expect to find disagreements cropping up in a number of other places for several weeks to come.

POLI HIRES WOMEN PLAYERS

NEW HAVEN, Conn., Sept. 18.—With the walking out of the musicians in the Poli theatres here and in Bridgeport, and their places being taken by women musicians, an acute situation is liable to develope wherein the men may ask the aid of the International as well as the stage hands in an effort to gain the demands they have made on S. Z. Poli. It is said that if necessary, they will request the Internationals of both unions to call a strike in the remainder of the Poli theatres, of which there are twenty-six, to help them win their demands.

Two weeks ago the men presented a new scale of wages to Mr. Poli for his theatres in New Haven and Bridgeport. He was willing to grant the increase in salary, but told the men he would not consent to their working time schedule. The men then informed him that he would have to accept their terms or they would walk out.

Poli is said to have then told the men that if they were willing to work the same length of time the musicians do in Loew theatres he would pay them the same scale of wages paid the men in those houses, which is more than he would pay them under the new scale. But the men did not wish to do that either.

According to the working plan of the musicians they are to play only five hours a day, while Poli requested that they stay in the pit six and a half hours. This the men refused to do. Mr. Poli then informed them that those were his terms, but they refused to consider them and served notice on him that they would walk out. This they did and their places were immediately taken by women, with the exception of the leader, in whose stead a man was placed.

According to Poli, under the conditions the men desired to work, the full effect of his performance was lost, especially the second evening show, as the men would only play for the vaudeville portion and not be in the pit for the feature picture. Should the men feel like arbitrating the matter Poli will be glad to take it up with them, he says.

R. C. Miller, Poli's representative, refused to discuss the situation when approached. He said that Mr. Poli had the whole matter in hand and would handle it himself.

A meeting of all the managers of Poli theatres in the New England district was held here on Sunday night when the question of the extension of the strike was discussed. It is said that they all returned to their home towns with instructions to fight should the musicians make any demands they considered unreasonable.

MURDOCK SETTLES TROUBLE

DAYTON, O., Sept. 16.—The strike of the stage hands at the B. F. Keith theatre which has been going on for the last ten days was settled today when J. J. Murdock arrived here from New York and held a conference with the stage hands representatives. The men will return to work in the house tomorrow.

The exact terms of the settlement were not ascertainable. It was learned, however, that the men requested an increase of $3 a week in their pay while the Keith people were only willing to give them an advance of $2 a week. Their present scale of salary is $25 a week.

The wrangle between the men and the management of the Keith houses has been going on for six weeks, at the beginning of which time the men presented their demands to the local manager. He informed them that he would have to take the matter up with New York. The men became rather impatient with the delay that followed and asked International President Chas. C. Shay to take the matter in hand. It being purely a local affair, he advised the men to wait a few weeks until Murdock could come to Dayton and settle the matter.

When Murdock failed to arrive shortly before Labor Day, which was the opening for the house, the men again got into touch with Shay, who told them to go to work and Murdock would come to straighten the matter out with them. This they did but when Murdock failed to arrive

again and their demands were not acceded to by the manager, they walked out of the theatre. Their places were taken by house employees until non-union help could be procured the next day. These men will be let go as soon as the union men return to their posts tomorrow.

CINCINNATI UNIONS GIVE POINT

CINCINNATI, O., Sept. 13.—Another point has been granted by the union musicians in their fight with Cincinnati theatre managers, and it is now believed that the former are ready to concede the injustice of their demands for a thirty-week contract. This leaves one big point of controversy, which, at this time, promises a strike.

The managers insist that the union has no right to name the number of men to be employed. Demands on B. F. Keith's Theatre include those for extra men, which Manager Ned Hastings has refused. It is said the other theatres will stand firmly with Hastings.

The one-week truce between the factions, to permit the opening of the Grand Opera House, has been extended to apply also to the Lyric Theatre, and it is understood that Keith's will also be supplied with musicians for its opening. It is whispered that if the union musicians strike, the managers already have outside players in town to fill the vacant orchestra pits at once. The managers say they are willing to have their contention referred to Samuel Gompers himself. It is understood, however, that the local union men admit their charters give them no union right to dictate the size of orchestras.

UNION HILL HAS STRIKE

UNION HILL, N. J., Sept. 14.—The trouble between the stage hands and the management of the U. S. Temple, this city, has been settled. The hands went out on a strike last Monday, because they were refused more help. The management granted the claim of the stage-workers at the end of three days.

MUSICIANS STRIKE IN HARTFORD

HARTFORD, Conn., Sept. 15.—The members of the Strand Theatre orchestra went on strike here today. Their demand is for payment for overtime when they rehearse to "time" the music with the film. The Strand Theatre has a picture policy and is controlled and managed by W. A. True.

HIPPODROME SUED FOR $5,000

Florence A. Curran, who was a member of the Kellerman Water Ballet at the Hippodrome, last season, has brought an action for $5,000 in the Supreme Court against the management of the house, on account of injuries she alleges she sustained through falling from the top of the tank to the floor of the stage on April 24 last. In her complaint, Miss Curran alleges that through neglect of the Hippodrome management in failing to supply a ladder to ascend to and from the top of the water tank in which she performed as a mermaid, she fell and sustained serious injuries which caused her to remain at home for a considerable period. She also says she was compelled to get treatment for her injuries at a hospital.

In their answer, the Hippodrome management says that if Miss Curran sustained any injuries they were through her own neglect and carelessness.

A motion on behalf of the Hippodrome to have Miss Curran furnish a bill of particulars as to the exact manner in which she sustained her injuries will be argued in the Supreme Court to-day.

"FOLLIES" MAKES $30,000

Flo Ziegfeld's "Follies of 1917" concluded its engagement at the New Amsterdam Theatre last Saturday night after one of the most successful runs since the organization's inception. It is reported that the gross receipts for the run at the New Amsterdam will exceed $30,000, which, in view of the fact that the show has been running only since June 12, marks a new epoch for returns for a Broadway musical show. Immediately after the final curtain the entire company left for Boston where it opened Monday night.

BOOKS OF WHITE RATS TO BE PROBED

COURT GRANTS PEMBERTON PLEA

Beginning to-morrow, the books, financial records and directors of the White Rats Actors' Union will receive the close scrutiny of Lewis Schuldenfrei, who has been appointed a referee for this purpose by Justice Mitchell in the Supreme Court on the application of Goldie Pemberton. The first witnesses who will be called for examination by Alvin T. Sapinsky, attorney for Miss Pemberton, will be Harry Mountford and W. J. Fitzpatrick.

The application of Miss Pemberton has been pending in the Supreme Court for more than four months and, when it was argued before Justice Mitchell two weeks ago, it was anticipated that it would probably be a month before he rendered his decision, on account of the mass of documents and affidavits submitted in support of the application. In appointing the referee, Justice Mitchell said:

"The facts set forth in the affidavits submitted clearly make out a case authorizing and requiring a visitation and inspection of the books and vouchers of the White Rats Actors' Union. Also the filing of an inventory and account of the property and effects and liabilities of this corporation is directed."

The proceedings will probably take about ten weeks, as Mr. Sapinsky claims that, besides Mountford and Fitzpatrick, he will examine all persons who have been officers and directors of the White Rats Actors' Union and the White Rats Realty Corp., since the formation of the latter. Besides these witnesses, there will be called a number of other persons who have been members of the organization in the past ten years, and some of whom had made affidavits in support of Miss Pemberton's application.

In her plea to the Court to appoint a referee, Miss Pemberton charged that the funds of the White Rats Actors' Union had been misappropriated and squandered by the directors and officials of the organization. She alleged that the members were deceived with respect to the White Rats Realty Corp., so far as the obligations of that corporation were concerned, and that moneys paid to the Actors' Union for dues and assessments were turned over to the Realty Corp. to help meet its obligations, as well as in payment of rent to that corporation for the use of the clubhouse in Forty-sixth Street.

Another charge made in her application was that money was spent for the hiring of "hoodlums," "gangsters" and "gunmen" during the recent White Rats strike, as well as for the support, through extravagant means of traveling, of the officers of the union during that period. She alleged that when efforts were made by her to obtain a statement regarding the finances of the organization, during the strike, she could get no information from the officers and directors. Many other charges along these lines were made by persons who made affidavits in support of Miss Pemberton's application.

The examination into the affairs of the White Rats will be general, and it will divulge the list of members as well as show who paid assessments and levies during the recent strike, as Justice Mitchell, in his orders, makes no limitation as to the scope of the inquiry.

Among some of those to be examined, besides Mountford and Fitzpatrick, are Frank Fogarty, Alf Grant, Fred Niblo, Frank North, Sam Morton, Ernest Carr, Junie McCree, Johnny Bell, George E. Delmore, Frank Herbert, G. L. Whalen, J. F. Dolan, Otto Steinert, Barry Connors, Jim Marco, Theo. Babcock, Robert H. Hodge, W. P. Conley, Edw. Archer, Jos. Birnes, Jos. Greenfield, W. C. Smith and Arthur Williams, all of whom have been directors of the White Rats during the period specified in the application.

OPERA CO. HIT CREDITORS HARD

Hamilton M. Dawes, receiver for the Boston National Grand Opera Company, against whom an involuntary petition in bankruptcy was filed on July 3, last, filed a schedule of the liabilities of the corporation amounting to $123,380.18, in the United States District Court last Friday.

There were one hundred and twenty-five creditors, which included fifty-four chorus people, to whom amounts ranging from $22 to $60 were due. Among the larger creditors and the amounts due them were: E. A. and B. S. Bachelder, $500; Elliott Foreman, $111.71; Harry W. Bell, $302.98; Victor Kiralfy, $1,205; George Baklanoff, $5,663.56; Jose Mardores, $2,750; Ricardo Martin, $6,300; Tamoku Miura, $6,025; Roberto Moranzoni, $2,200; Mabel Reigelman, $1,200; Maggie Teyte, $5,050; Luisa Villani, $4,050; G. Zenatello and Marie Gay, $15,215; A. Ruberti, $4,345.88; United States Government, $889.09; H. Robert Law, $273.65; *Musical Courier*, $1,256.39; *Musical America*, $1,200; Maison Jaqueline, $823; J. G. McNarry, of the First National Bank, El Paso, Texas, $10,000; G. Ricordi & Co., $4,300; Max Rabinoff, $3,956.36; A. Rabinoff, $2,000; Siegman and Weil, $80; Van Buren New York Posting Co., $1,000.63; Equitable Trust Co., of New York, $2,022.75; Musical Art Association of Cleveland, $29,000, for moneys loaned, and N. D. Goldberger, their attorney, $1,500.

The only asset recorded is a deed of trust executed to the Columbia Trust Co., of New York, for $150,000, covering all the properties of the corporation. The negotiable value of the trust deed is unknown.

NEW ACTOR ASS'N PLANNED

An effort to form a new actors organization was put into motion during the past week by a number of performers, of whom Oscar Loraine was generally considered to be one of the leaders. The name of Billy Gould was also mentioned in connection with the effort which was said to have the support of many former members of the White Rats Actors' Union.

The plan, as near as could be learned, was to make each member of the new body deposit a certain amount when he was initiated and his credit at the clubrooms of the organization would be always kept within its bounds. This, it was stated, would enable the club to always keep out of debt. The amount discussed most generally was $200 for each member.

The project provided for a benefit to aged performers and, it is said, the backers figured that, if they could align 200 standard acts, an organization could be formed which could not be broken up.

When questioned, Loraine refused to say anything about the matter and Gould could not be reached.

EXECUTE CIRCUS ELEPHANT

EAST ST. LOUIS, Sept. 11.—Judy, an elephant attached to a large circus for many years, was killed here last Monday to relieve its sufferings from lockjaw. The animal was put in a car and a rope was fastened around its head, the other end being attached to a locomotive. The engine pulled, and the rope broke. A chain then was substituted. Again the engine pulled, and in thirty minutes the elephant was pronounced dead by strangulation. The carcass was skinned and the hide will be preserved by the circus.

THEATRE MANAGERS ARE FINED

HAMILTON, Ohio, Sept. 14.—The enforcement of the "blue laws" here brought a number of theatre men into the courts. Judge Shank, of the Municipal court, fined John H. Broomhal, of the Jefferson Theatre;; John Goodwin, of the Grand; Adam Hammerly, of the Lyric; Peter Jackson, of the Royal, and William Schalk, of the Eagle Theatre, $25 and costs, each, on charges of having their theatres open on Sunday.

RAISE SUNDAY PRICES

When the Sunday concert season begins at the Star and Gayety theatres, Brooklyn, under the direction of B. S. Moss next Sunday, the admission fee for the orchestra will be increased from 35 to 50 cents.

VAUDE. AGENTS ASS'N NEAR SPLIT

MEMBERS ARE DISSATISFIED

There is much dissension, it was learned last week, in the ranks of the members of the Vaudeville Artists' Representatives organization, of which Irving Cooper is president, as a result of the association not upholding the principles it advocated at its inception. As a result of this feeling, it is said that the resignation of several members have been forwarded to the secretary for acceptance at the next meeting. It is even stated that the association may break up.

When the organization started, one of the principal benefits promised was that no member of the organization would in any way interfere with or try to book acts handled by another member of the association. As the organization was composed of agents booking in the Loew offices, it was figured that if any member violated this rule, measures could be taken to restrict his endeavors in the future. At this time it was agreed that each man who represented an act would procure a written authorization from the act that he was the sole representative for them so far as the Loew or its associated circuits were concerned.

It appears, however, that a number of the agents neglected to get these authorizations from acts or even to recognize authorizations given to other representatives and proceeded to offer acts for booking on the Loew floor. This condition, it was said, was brought to the attention of the Association at several meetings recently, but those who complained declare they could get no redress or protection.

When a number of the representatives found that they could get no satisfaction from the organization they immediately decided that it was useless to continue their membership in the association under such conditions and forwarded their resignations.

It is asserted that one of the men who handed in his resignation had five acts taken away from him and booked by another agent, despite the fact that he informed the act he was their accredited representative.

OHIO BANS THEATRE SMOKING

CINCINNATI, Sept. 16.—Smoking in burlesque and other Ohio theatres is forbidden in a new order sent out by the State Fire Inspector's office. Manager Hedges of the Olympic does not think the order will hurt business. It is sure to help the attendance of women, he states.

HALE HAMILTON IS SUED

Hale Hamilton will have to pay C. P. Grey $73.35 according to a verdict rendered against him in the Municipal Court last week. The judgment for this amount was entered in the County Clerk's office on Monday by McLean & Hayward attorneys for Grey.

NEW THEATRE TO OPEN

WASHINGTON, D. C., Sept. 18.—The Knickerbocker Theatre, situated at 18th Street and Columbus Road, will open late this month.

PALACE FIGHTS SPECULATORS

(*Continued from page 3.*)

spector Daly's staff and a uniformed policeman observing the work of the scalpers. If any of them had left the doorway, or ticket office, to offer a seat for sale, they would have arrested them for a violation of the city ordinance against such.

Manager E. F. Rogers, of the Palace Theatre, stated that they were determined to get rid of the scalper evil for good, and that they would keep up their relentless campaign against these men until they were driven out of business.

WILMA WALTON
now playing the role of Dora in "Rambler Rose" at the Empire.

OPENING DATES AHEAD

New York City.

"The Family Exit"—Comedy—Sept. 19.
"Lombardi Ltd"—Morosco—Sept. 24.
"The Riviera Girl"—New Amsterdam—Sept. 24.
"Here Comes the Bride"—Cohan Theatre—Sept. 25.
"Tiger Rose"—Lyceum—Oct. 2.
Theatre Du Vieux—Columbia—Nov. 20.

Out of Town.

"Saturday to Monday"—Baltimore—Sept. 24.
"The Judge of Zalamea"—Milwaukee—Sept. 27.
"Seven Days Leave"—Boston—Oct. 1.

Shows Closing.

"The Inner Man"—Cort—Sept. 22.
"This Way Out"—Cohan—Sept. 22.

SAMYA SUES WINTER GARDEN

Marcelle Samya, the dancer, has instituted an action for breach of contract against the Wintergarden Co., of which J. J. Shubert is president, in the City Court. The amount she seeks to recover is $1,812.50.

In her complaint, Miss Samya alleges that on April 15, 1916, Lee Shubert, while seated in the Montmarte Restaurant, verbally agreed to hire her for the "Passing Show of 1916," at a salary of $125 per week, beginning June 15, 1916. She alleges that at that time she was prepared to go to work, but no place had been provided for her in the show. She says that she was employed for the show for a period to extend until September 23, 1916, and, during all that time, she was prepared to enter the show and fulfill her part of the contract.

J. J. Shubert, in his answer for the Wintergarden Company, alleged that he knew of no contract with Miss Samya on the part of his corporation, and that no one had any authority to make either a written or verbal agreement with her to appear in the show.

"THE LASSO" MUST MOVE

It was definitely decided Monday of this week that Victor Maple's successful comedy, "The Lasso," would leave the Lyceum. This action became necessary because David Belasco booked the house for the production of "The Tiger Rose" for October 1, and is naturally unwilling to have his plans interfered with. "The Lasso" has been one of the season's biggest successes, and negotiations are under way to transfer the piece to another theatre.

MANAGER CANCELS SHOW

RACINE, Wis., Sept. 16.—The Savage Company, which was playing at the Orpheum Theatre here had its engagement cancelled yesterday by Ted Whitehorn, manager of the theatre. There had been considerable dissatisfaction over the shows that the company presented, it is said, and it is supposed to be for this reason that the manager curtailed the engagement.

"PARADISE VALLEY" TRIES OUT

RACINE, Wis., Sept. 16.—"Paradise Valley," a new Boyle-Woolfolk musical comedy tabloid, under the managership of Morris and Thurston, was tried out at the Orpheum Theatre, here, today.

HITCHCOCK AND CENTURY CASE SETTLED

ARRANGE 1918 LONDON SHOW

What for a time indicated a legal controversy between Raymond Hitchcock and Dillingham and Ziegfeld, through the actor's going into the producing field with E. Ray Goetz, while a contract to appear in the Century show was pending, has been avoided through the three getting together with their counsel, patching up their differences and agreeing to present a big musical production next season in England, with Hitchcock as the star. The actor-manager is to have a fifty per cent. interest in the show, with the balance going to the producers.

According to Hitchcock, when he was appearing in "Betty" last season, he made a verbal agreement with Dillingham to appear in the Century show this season. When the question of salary came up, Hitchcock says that Dillingham informed him that, if he would appear in the theatre and on the Century roof he would pay him the salary he desired. Hitchcock, later, confirmed this talk with a letter to the manager.

Some time afterward, Hitchcock says that he was informed by Dillingham that, on account of trouble with the excise department, the roof would not be open this season, but that he would pay him a proportionate salary to play in the theatre. He let the matter lay in abeyance until he met Goetz, and they began talking of the possibility of producing their own show. Then he consulted his attorneys, O'Brien, Malvensky and Driscoll, and they told him that the contract or agreement with Dillingham for the Century was void, if the latter did not wish to pay him the stipulated amount for the theatre, as the roof was not to be operated. Then, on the advice of his counsel, Hitchcock says he served notice of the cancellation of his agreement on the Century management.

When his show "Hitchy-Koo" first opened at the Candler Theatre, however, there was much talk about the action that Dillingham and Ziegfeld would take against the actor if he failed to fulfill his contract. Hitchcock remained silent all of this time and refused to discuss the matter, dismissing all inquiries by saying, "Dillingham and Ziegfeld are good pals of mine, and I hardly think we will have to go to court about the matter."

Shortly after his show went into the Liberty Theatre, Hitchcock met Dillingham on the street and, at his request, made an appointment to meet the producer at the office of Delancey Nicoll, the lawyer. He went there, accompanied by Mr. O'Brien, and they talked the matter over fully with Mr. Nicoll. According to Hitchcock, Mr. Nicoll coincided with him, and this caused Mr. Dillingham to say to the attorney:

"Didn't I tell you not to listen to him or he would talk you into what he wanted?"

This settled the controversy as far as the lawyers were concerned, with all participants parting the best of friends.

Last week Ziegfeld called on Hitchcock at the theatre and, after a long talk, they decided that it would be a good idea of they all got together and put out a show next season, with the actor-manager as the star. They then got in touch with Dillingham, who thought it was a capital idea, and said they should make all preliminary arrangements at once. This was done and, after Hitchcock finishes his engagement in "Hitchy-Koo," at his 44th Street Theatre, late in the Spring, he will commence work on the production to be put on in London in the late Summer.

RIGGS AND WITCHIE SAIL

Ralph Riggs and Katherine Witchie sailed for England yesterday on the St. Louis. They have been engaged by Albert De Courville for a London production.

LAUDER RAISING BIG WAR FUND

LONDON, Eng., Sept. 12.—Harry Lauder has started to raise a fund of £1,000,000 for the general benefit of the Scottish regiments, or Scotsmen who serve in other units of military and naval forces during this war. The object of the fund is to aid in the rehabilitation of all Scotsmen who have made business and financial sacrifices to fight for their country.

OGDENSBURG THEATRE LEASED

OGDENSBURG, N. Y., Sept. 18.—The City Opera House, of this city, has been leased by Gerald Fitzgerald and William Hand. The managers are already arranging for the presentation of some of the best road attractions. At present the city is in a very flourishing condition and promises big returns for companies playing here.

SOLOMON GETS MARVIN THEATRE

FINDLAY, O., Sept. 12.—H. B. Solomon has taken over the Marvin Theatre here and announces that he will present a good line of attractions including dramatic shows, musical comedies and burlesque. His opening attraction will be the "Auto Girls," a wheel burlesque show which comes next Wednesday.

"DAD" FOWLER BUYS THEATRES

FARGO, N. D., Sept. 18.—"Dad" Fowler, manager of the Grand and Orpheum Theatres in this city, has purchased the stock of the Fargo Theatre Company, and is now sole owner of the properties. The Grand Theatre, which has the distinction of never having been closed since it was first opened ten years ago, plays Orpheum vaudeville.

CLARK SELLS AGENCY INTEREST

Ross Clark has disposed of his interest in the Clark-Reiners Agency to Chris Gray. The agency will be known as the Gray-Reiners agency hereafter. Louis Gordon has been engaged to take charge of the motion picture casting department of the concern.

COWBOY ACTOR DISAPPEARS

AKRON, O., Sept. 13.—Buck Bailey, an old-time cowboy, has been missing for twenty-one days, and is being anxiously sought by his wife. His last date was Toledo, Ohio, after which he has not been seen.

FRIARS TO DINE CREEL

The Friars Club will banquet George Creel, husband of Blanch Bates, and member of the Committee on Public Information on the War at Washington. The date of the banquet will be announced later.

TO INCREASE RIALTO ORCHESTRA

The size of the orchestra at the Rialto Theatre will be increased to a full symphony strength of 50 pieces on Oct. 1. A more pretentious musical program will be given hereafter.

HARRY LA PEARL
The Famous Clown
Being Featured with Jules Larvett's Vaudeville Circus.

MAY TRANSPORT SHOWS BY MOTOR

MANAGERS CONSIDER PROBLEM

New York's theatrical managers are making inquiries about the feasibility of carrying their shows this season over a motor truck circuit to include Hartford, Springfield, Providence, Boston, Trenton, Philadelphia, Wilmington, Baltimore, Washington and many smaller stands. This inquiry is brought about by the fact that it is very likely that the railroads will find it difficult and maybe impossible to carry shows before the present season is over, owing to war conditions, which might make it necessary for the roads to utilize all available rolling stock for the transportation of troops, food supplies, ammunition and the like.

The managers are preparing to meet this emergency, should it arise, and it may be that some of them will not wait for the emergency to arise, but will use motor trucks as soon as their shows are ready to take to the road.

Carrying a big show by motor truck has been tried and has been proved practical. "The Chatterbox" was moved in this manner from the Fulton Theatre, New York, to Stamford, and from Stamford to Long Branch. It was found that for short hauls, the motor truck method is no more expensive than the old system of show transportation, for, while motor trucking entails more expense than train hauling, the extra amount on short hauls is mitigated by the fact that there is no loading and unloading charges, the haul being made direct from one place to the other.

The managers of "The Burlesque Review" have decided to try out the motor truck method of hauling, and are utilizing trucks to carry their show from here to Perth Amboy.

Theatrical managers admit that they are seriously considering the matter, and, in the event of railroad congestion, it will be the only way in which shows can move. In any case, it seems certain that some managers will adopt the motor truck system of moving their shows when they take to the road this season.

FAY SETTLES JUDGMENT

Frankie Fay has settled a $776.41 judgment held against him by Sam Golding for $450. Golding, who acted as Fay's attorney during his legal difficulties with his wife, Frances White, obtained the judgment for professional services in the Municipal Court. He secured an order to examine Fay in supplementary proceedings in the City Court last Wednesday. However, in the meantime, Fay had settled the matter, and Golding, through his attorney, made a request of Judge Schmuck to withdraw the proceedings, which was granted Friday.

BREAKS LEGS IN LIFE SLIDE

DECATUR, Ill., Sept. 12.—Jerry Marsh, who did a "slide for life" with a carnival exhibiting last week at Kincaid, this State, fell forty feet on Wednesday night from the wire down which he slides. Both legs and one of his arms were broken. His safety belt failed to work. He is twenty-three years old and his home is at Nashville, Tenn.

"NERVO" DIVORCES WIFE

"Nervo," the high diver, known in private life as Albert Gorman Steinburg, was granted a divorce from his wife last Friday by Justice Callaghan in the Supreme Court of Kings County. "Nervo" is given permission to marry again.

STORK VISITS MALLE HOME

COLUMBIA, O., Sept. 11.—A baby girl was born today to Mr. and Mrs. Eddie Malle. Mother and baby are doing well. Mrs. Malle is one of the Jeannette Sisters.

VAUDEVILLE

N. V. A. TO PUT CARL STATZER ON TRIAL

MUST EXPLAIN ALLEGED AFFRONT

Desiring to make a thorough investigation of rumors to the effect that Carl Statzer, a vaudeville performer, has been discriminating against brother members of the National Vaudeville Artists, Inc., who are of the Jewish faith, the directors of that organization have called Statzer to account and have demanded an explanation.

Statzer has been fathering the idea of presenting a large, silk American flag to the National Vaudeville Artists. In carrying out his plan he decided to have forty members contribute ten dollars each, the flag to be purchased with the proceeds. It is alleged that, in proceeding to collect this flag fund, he discriminated against brother members in that he would allow no performer of Jewish faith to contribute to the fund to purchase the gift for the club.

It is estimated that three-fifths of the N. V. A. members are of the Jewish faith, and therefore such action as Statzer is alleged to have taken would be considered an affront to the greater part of the membership.

If Statzer is found guilty of the charge, suspension is possible.

MAY PLAY VAUDE. AT LINCOLN SQ.

Although no definite plans have yet been decided upon, it is likely that Herman Schoenbach, who leased the Lincoln Square Theatre when Marcus Loew allowed his option on the property to lapse, will play vaudeville in the house. Since he gained control of the property, several offers have been made to him by persons who stated they only represented a client, for the purchase of the lease. He has not parted with it, however, and, with James Thoms, his general manager, is planning the future of the house.

It is possible that, not being a member of the Vaudeville Managers' Protective Association, Shoenbach may have some difficulty in booking the house in as much as Loew is one of its members.

REGAL AND BENDER NOT SLACKERS

DETROIT, Mich., Sept. 13.—While playing the Temple Theatre here Regal and Bender were asked by the Federal authorities to show their registration cards, owing to a report from New York that the members of the team were "slackers." The boys, however, had no difficulty in refuting the imputation as their cards were found to be O. K. in every particular.

CORNELL LEAVES PANTAGES

OAKLAND, Cal., Sept. 14.—Harry E. Cornell has resigned as manager of the Pantages Theatre to engage in mercantile business. Charles Niemeyer, for several years assistant manager at the Oakland house, has been named successor to Cornell.

REVIVE CHARLES VAN'S ACT

Chas. T. Lewis is working with Chas. Stine and Fannie Van, producing "A Case of Emergency," an act written and formerly played by the late Charles Van.

MANAGER SAVES DROWNING GIRL

Billy Sheehy, manager of Loew's DeKalb Theatre, while at Far Rockaway last week jumped into the water and saved a girl from drowning.

DIXIE AND DUEL BOOKED SOLID

RACINE, Wis., Sept. 12.—Dixie and Duel started their season in Racine last week, being booked solid on the Inter-State Time.

SUIT OVER ACT UP AGAIN

Once again the case of Jane Kennedy against the vaudeville team of Kenny and Lusby will come up before the courts. The case is set for hearing on Friday when the court will hear a motion for a reargument on the previous order to enjoin Kenny and Lusby from doing their dancing act on the ground that it is copyrighted by Maxwell Miller Kennedy. The reargument is based on the ground that Kenny and Lusby played the Hamilton Theatre, billing their act as "Danse Fantasies," which is alleged to be the title of the copyrighted act. The previous order was denied. Harry Saks Hechheimer represents the plaintiff.

SUES ACTRESS FOR ROYALTY

Marion Vantine, known on the stage as Madge Voe, has been served with a summons in a suit instituted against her by Jerome M. Wilson, a playwright, who claims that she owes him $175 as royalty due to him under a contract. Wilson alleges that Miss Voe accepted his playlet, "Dum Dums," for production several years ago but never produced it. He alleges that, through her neglect, the offering has by now lost its timeliness. Miss Voe is playing in "Over the Phone" at the Forty-Eighth Street Theatre. Wilson brought suit through S. Edward Ginsburg, his attorney.

AMY EVANS' MOTHER IS ILL

AUBURN, Neb., Sept. 17.—Amy Evans, who was playing a vaudeville engagement in Boston, was suddenly summoned here to the bedside of her mother, who is very ill and in a serious condition. Mrs. Evans was on her way from Southern California to her home in Boston when stricken ill and was forced to break her journey and stay at the home of relatives. Her condition became so bad last week that it was deemed advisable to have Miss Evans and her three sisters immediately come here from the East. They arrived here yesterday.

REOPENS AS VAUDE. HOUSE

UNION HILL, N. J., Sept. 17.—The Hudson Theatre, long identified as a stock house, returns to vaudeville tonight and opens with Fred. Ardath and company, presenting the skit "The Decorators"; James Watts and company, Sylvia Clark, Santo, Oriental dancer; Goldsmith and Lewis, John R. Gordon and company, in "It's a Great Life," and the Gypsy Songsters.

PREPARE SATIRE FOR VAUDE

A satirical playlet entitled, "The Love of Thy Neighbor," is now being rehearsed under the direction of Lewis and Gordon. The playlet carries a cast of eleven persons and was originally produced by the Washington Square Players at the Comedy Theatre, at which time it was entitled "Altruism."

RAYS RETURNING TO VAUDE

John and Emma Ray, after an absence of several years from vaudeville, will again return to that field shortly in a new act by Aaron Hofman, which will be routed over U. B. O. time by Jack Levy.

GRANVILLE HAS THREE PLAYS

Taylor Granville will present three vaudeville offerings this season. They are "The Star Bout," "The Holdup" and "The Eyes of Buddah."

EDDIE FOYER GETS 40 WEEKS

Eddie Foyer, "the man of a thousand poems," has been booked to play forty weeks of Loew time, headlining all bills on which he appears.

BETH BELLAIR HAS NEW ACT

Beth Bellair will shortly make her vaudeville debut in a single song and dance act, for which Jean Havez will compose the music.

ROYAL TO GET BETTER GRADE OF ACTS

NEW POLICY STARTS OCT. 1

With the opening of the Bronx Theatre as a vaudeville house, the Royal Theatre is about to inaugurate a new vaudeville policy. Starting October 1, the Royal will become a big time variety house in every sense of the word and will present bills on a par with the Colonial, Riverside, Alhambra and other uptown Keith big time houses.

This change in policy is necessitated so that the business interests of the Royal and of the Bronx, both operated by the same interests, will not conflict. The Bronx is running what might be termed small big time vaudeville, and the present grade of vaudeville at the Royal is too much along these lines to make it good business to operate the two houses with a continuance of the old Royal policy.

With the first of the month, the Royal will go into big time vaudeville and present a high grade, nine-act bill, changing once a week. The initial bill under the new policy will be headed by the Dolly Sisters. On the same bill will be Morton and Glass, and Olive Briscoe.

Under the new policy, the Royal will raise its schedule of prices. Matinee prices will run from 15 to 35 cents while at night 50 cents will be the top price. The orchestra will be enlarged from six to ten pieces.

The same house staff will continue under the new arrangement, Chris Egan remaining as manager.

KEITH'S BRONX STARTS VAUDE

Keith's Bronx Theatre inaugurated a split week vaudeville policy on Monday afternoon, when the following bill was presented: The Three Misses Stewart; Hendricks and Padula; Nine Little Rubens; Cantwell and Walker; Jack Marley; Seven American Minstrels and the feature picture, "The Retreat of the Germans." The bill changes tomorrow (Thursday), and the program for the last half of the week will be comprised of: Rialto, McIntyre and Company; Haynes and the Ward Girls, Ed Lee Rothe and Company; Man Off the Ice Wagon; "I Love the Ladies"; and a feature film. Pat Woods is booking the house. Ned Alvord is house manager.

OLDFIELD ENTERS VAUDEVILLE

Barney Oldfield, the driver of racing automobiles, will shortly appear in vaudeville. He is now rehearsing a new act, written for him by Herbert Moore and booked by Harry Weber.

"JOLLY TARS" IS READY

Harry Sauber's "Jolly Tars" will make its vaudeville debut at Wheeling, W. Va., Monday and will then tour the Gus Sun Circuit. There are six persons in the act.

LOEW "GHOST" WALKS SATURDAY

The employees of the Loew Booking Offices are receiving their salaries on Saturday now instead of Monday. This change went into effect last Saturday.

NEW ACT IS READY

Ned Nye and Estelle Colbert will break in a new singing, talking and dancing act in Jersey this week. It will be entitled, "Bright Bits of Musical Comedy."

MRS. WHIFFEN REHEARSING ACT

Mrs. Thomas Whiffen is rehearsing in a new Ralph Dunbar act which will soon reach the vaudeville boards under the direction of Harry Weber.

COLD STOPS BAYES CONCERTS

Owing to a severe cold, Nora Bayes was obliged to bring to an abrupt close her tour of the training camps, at which she purposed entertaining the soldiers. Miss Bayes had planned to give an entertainment at each of six big cantonments, but the cold weather, which came on so unexpectedly, proved too strenuous for her voice and she was obliged to quit, after appearing at Yaphank and Fort Totten.

"MILITARY MAIDS" MAKE DEBUT

FARGO, N. D., Sept. 11.—Leo Kendall and his "Military Maids," with Jack Brickly, Helen Hehman and Evelyn Slater, assisted by a chorus of six, made their debut at the Grand Theatre here this week. The act is booked solid on the A. B. C. and W. L. time.

EBEY TO STAR STELLA MAYHEW

Stella Mayhew signed a contract last week with George Ebey, by the terms of which she is to star under Ebey's management in "A Mix-Up." She will open her season October 9 at the Alcazar Theatre, San Francisco.

HAS NEW WOLF SKETCH

Miss Percy Haswell will shortly be seen in a new playlet by Edgar Allen Wolf. The sketch, as yet unnamed, is said to be a comedy. Edward Longman will be in Miss Haswell's support.

AMANDA GRAY GETS ROUTE

Amanda Gray and boys received a route over the Keith and Orpheum Circuit for the coming season after their showing last week at the Fifth Avenue Theatre.

McLAUGHLIN LOSES FATHER

Bob McLaughlin, of the team of McLaughlin and Stuart, mourns the loss of his father, who died at the Hotel Drein, Kingston, Ontario. He was well known among theatrical people.

WARD GIRLS JOIN HAYNES

The two Ward Girls, having returned from their Summer vacation, formed a new act with "Big Bill" Haynes and opened last week for a tour of the Loew Circuit.

EDESON HAS INDIAN PLAYLET

Robert Edeson has secured an Indian playlet called "Flying Arrow," in which he will appear on the Keith time shortly. It was written by an Arizona Indian.

WHITE TO STAGE FOR U. B. O.

George White, dancer, has been engaged by the Keith Vaudeville Circuit to conceive and stage two elaborate dancing acts yearly to play over U. B. O. time.

OCT. 1st IS LAST BAYES WEEK

Nora Bayes plays her final week in vaudeville at the Palace Theatre the week of Oct. 1. She then starts rehearsals for the new George M. Cohan Revue.

GET FORTY-WEEK ROUTE

Ward and Pryer started last week on a forty weeks' tour of the Loew and Pantages Circuit. Ben Bard has written two new numbers for the act.

MRS FOY IN HOSPITAL

Mrs. Eddie Foy was taken ill while en tour over the Orpheum Circuit and was taken to Colorado City, Colo., where she is now under treatment.

FILM STAR TRIES VAUDEVILLE

LOS ANGELES, Sept. 12.—Ruth Roland, movie star, is going into vaudeville for ten weeks and will be seen over Pantages time.

"COLD COFFEE" GETS 40 WEEKS

"Cold Coffee," a vaudeville playlet featuring Hans Roberts, has been given a forty weeks' booking over the W. V. M. A. Circuit.

VAUDEVILLE

SHOW REVIEWS

(Continued on Pages 8 and 27)

PALACE

The Gaudschmidts have now changed their billing from "European novelty acrobats" to "Netherlands' premier clowns." They offered a new bit in one at the finish, with a prop wine bottle, which slowed things up entirely.

Rudinoff speaks French and English to his audience while dressed in evening apparel and sporting a beard. He first explains that he will draw smoke pictures on an enameled piece of metal, and then smokes up the enamel. He then draws a picture of a liner entering the lower bay, and shows it to the audience framed. He next explains that he is going to offer a whistling specialty, assisted by a mechanical appliance to make the sound loud. However, Rudinoff is a parlor entertainer, and should rearrange his matter, opening with the whistling and finishing with the pictures.

Harriet Rempel and company offered an act entitled "Just Around the Corner," by Tom Barry, which is more fully reviewed under "New Acts."

The Three Dooleys developed into four at this performance, as Ray Dooley insisted on pulling Johnny Dooley out of the wings to take a bow, after the act had literally cleaned up. The act is the same as was offered last week, with the exception of Ray Dooley's kid impersonation bit, in which she does some acrobatics on a brass bed, while singing a comedy number. The falls of Bill and Gordon Dooley were well appreciated, and the cabaret finish put a big punch into the act.

Lucille Cavanagh, Paul Frawley and Ted Doner closed the first part with their well known dance production, in which Miss Cavanagh has a new song based on a military subject and wears the costume, or at least one like she used to wear when appearing in vaudeville with George White. The act is in its fourth and final week at this house.

After intermission, Privates Bernard Granville, Earle Carroll, Arthur Fields, Leon Flato and Stanley McAvoy offered a singing and talking act, which was entertaining from start to finish. During the running of the act, Granville informed the audience that the remainder of the turn originally billed, had been ordered to report to camp by the War Department, and that he had received orders from Washington to stop the recruiting propaganda in theatres. He explained that he would nevertheless tell the folks a few stories of camp life, which he did. The stories, furnished by Granville, especially the one about spending four months' pay at Long Beach in fifteen minutes, brought laughs. The act closed in one, with the rendition of two popular numbers for a hit of big proportions. Carroll sang one new song about married men, and Granville recited a poem entitled "The Fool," which aroused the enthusiasm of all.

Joan Sawyer danced with George Harcourt, billed as "The Peerless Queen of the Modern Dance," and was assisted by a violinist and pianist. The act is more fully reviewed under "New Acts."

Billy Montgomery and George Perry returned with several new songs and stories, interpolating several good bits of comedy business. The act did not seem to be able to hold the crowd.

The closing feature was the first showing of "The Retreat of the Germans at the Battle of Arras" pictures at this theatre, which are to be shown in three installments. The pictures are a vivid picturization of the trials and tribulations of our Allies on the other side, as they swept forward in their pursuit of the Germans at Arras. The photography is splendid, and the pictures are not alone a liberal education as to actual war conditions on the other side, but are also entertaining and a diverting feature on a vaudeville program.

Judging by the first installment, the pictures should prove a big attraction at the box office and also add to the enthusiasm of any vaudeville program.

S. L. H.

RIVERSIDE

The Four Bightons opened the bill with their statuesque acrobatic novelty. The turn is well presented and found much favor.

Rae Eleanor Ball, the violiniste, followed and rendered several classical selections with a popular number as an encore. While vaudeville has heard violinists with a better technique than that possessed by Miss Ball, few can rival her in tone, which is so smooth and flowing as to make her playing a delight to the ear.

Jessie Busley & Co. have in "Pansy's Particular Punch," a sketch by Willard Mack, a vaudeville offering which although clever is rather far fetched as to plot. The story tells of "Pansy," a cashier in a restaurant, who has been inveigled by a confidence man and his wife, into posing as the lost child of a millionaire. She is carefully coached by the schemers who hope to win a large reward offered by the millionaire. She calls at the home of the couple and learning that they are to receive a large sum of money for finding her insists that she get a share and finally forces the pair to give her $1,000. The millionaire arrives, and immediately identifies the girl as his lost child. He gives the couple who had found her a check for $10,000, and as they leave to get it cashed Pansy and the supposed millionaire burst into laughter for they are crooks themselves and have exchanged a worthless check for a thousand dollars in real money. Miss Busley as the wise restaurant cashier was exceptionally good and her supporting cast adequate.

Gus Van and Joe Schenck, with the best song repertoire they have rendered since they entered vaudeville, had things all their own way. Their songs were applauded to the echo and they could have prolonged their act almost indefinitely.

George McKay and Ottie Ardine, with some of the best bits of their old act and some new and clever material, scored one of the real hits of the bill. The act, constructed solely for the provocation of laughter, succeeds admirably.

Collins and Hart, the burlesque strong men, opened intermission, and although this act has been appearing in vaudeville for many years, never fails to amuse. There is always someone in the audience who believes their feats of strength are genuine.

Frank Fay was next and following so many good acts found the spot a hard one. Mr. Fay has a pleasing personality but needs new material. He is using Savoy and Brennan's joke "I'm Glad You Asked Me" as well as one or two others heard before. He also renders the chorus of a sentimental ballad, which would be more effective if he did not sing through his nose. The portions of his act which got the most applause were references to his recent marital troubles. Whether or not these are in good taste must be decided by Mr. Fay.

Blossom Seeley and her Syncopated Studio stopped the show completely. Miss Seeley has, with her clever assistants, the best act she has ever presented. Not only is it a big flash, but has loads of talent to back it up. It shows Miss Seeley at her best, who has not only built a clever vaudeville production but is doing the best work of her career as well.

With the "Retreat of the Germans at the Battle of Arras," the great official war film, the Keith circuit has solved the question of a closing act. Not a person left his seat during the showing of the first episode of the picture. This film, photographed in the midst of the battle lines, is wonderfully realistic, striking in action and detail.

W. V.

BUSHWICK

On Monday afternoon the standees were lined up four and five deep. Yet, peculiarly, this big audience was not a particularly warm one, and although every act pleased, no turn exhibited show-stopping proclivities.

The Kanazawa Boys started the show off in good shape with their skillfully executed risley work. Although much along the lines of other acts of this type, the turn is certainly a winner and goes nicely in the initial spot. The boys get a lot of comedy into their work which, naturally, enhances the value of the act.

Ann Suter followed, billed as "The Girl from Virginia." Miss Suter has a likeable personality and an entertaining song routine. Her costumes are very unusual and attractive. The house liked her whimsical way and her turn was appreciated for its full worth.

Flo Irwin and company have a rather weak offering in Edgar Allan Woolf's playlet, "Looks." The vehicle gives Miss Irwin a good chance to portray a role that suits her peculiar style and some of her lines are bright. But the playlet itself has a plot that is entirely too crude and carelessly worked out. Nowhere, except on the stage, would one find such an asinine character as "Jimmy," and probably the poor role accounts for the inadequate acting of Reginald Fife in that part. The others act their roles passably.

Ann Suter was not the only Virginian on the bill, for Alexander, O'Neil and Sexton are also "from Virginia," according to the program. This trio, working in blackface, will receive a more detailed review under New Acts.

The first half of the bill was closed by Winston's Water Lions and Diving Water Nymphs, living up to the superlative billing which characterizes them as "The Aquatic Marvels of the Twentieth Century." This act is so utterly different from other animal turns that it would be hardly fair to the others to indulge in a comparison. Winston is a showman of the first water, and, added to this attribute, has a real feature act to offer. He changed his routine slightly at the Monday matinee requesting the audience, toward the end of the act, to order the seals to repeat any trick that had been performed earlier in the turn. This was done, the announcer explained, to prove that the seals do not work by a set routine.

After intermission, Loney Haskell made his appearance and found a warm welcome. He showed good show sense by meeting the audience on its own level and a lot of ad lib stuff ran through the routine. Haskell delivered several gags which this reviewer has not heard him use before and which seemed to improve the act's effectiveness. However, several very old ones are employed, such as the German going into a French restaurant and coming out a Russian. The gag about the Thousand Isles has been probably pulled five times for every island in the group.

Mabel and Dora Ford and Henry Marshall found the going very easy with their high-class dancing and singing turn. The old-fashioned waltz was particularly well done, and the end of the act took the trio off in great shape. The girls, as well as being excellent dancers, possess exceptional dash and style, while Marshall fits into the picture excellently and renders his part of the routine in a high-class manner.

The first episode of "The Retreat of the Germans at the Battle of Arras" closed the show and held in the audience.

H. G.

ROYAL

The biggest crowd of the season attended the Royal on Monday night. The large attendance was probably due to a double cause: the religious holiday and the fact that the Avon Comedy Four, headlining the bill, is probably the favorite act of the Royalites. Any one doubting this latter assertion should have been present on Monday evening when the quartette appeared.

After a Hearst-Pathé New Pictorial, the show was opened by Howard and Clayton, a man and a girl, in an acceptable skating act. The turn is put on nicely and the pair are adepts in their line. They went over nicely and received a flattering hand.

An act as early as number two seldom stops a show. And it is even more seldom that a xylophone act will stop proceedings in this early spot. Yet, that is just what George and Lily Garden did. In a well selected routine of xylophone numbers, this pair won their way into the hearts of the Bronx patrons, who have a decided leaning toward musical acts. Their medley of popular songs brought down the house, and they could have responded for several encores had they cared to do so.

It was surprising that "Mrs. Ritter Appears," a talky comedy by George Kelly, went over as successfully as it did, for the patrons of this theatre do not, as a rule, care for this style of act. The playlet, however, more than passed muster, and got a good share of laughs, although its success would be bigger in vaudeville houses catering to a higher class of audience. The playlet will be further reviewed under "New Acts."

It was smooth sailing for Homer Dickinson and Gracie Deagon, in their "paprika of chatter song." Their turn is a unique one, and seems to please equally in all neighborhoods where it plays. Gracie Deagon, as an eight-year-old kiddie, has created a "kid" character that entertains every one. The latter part of the act is just one laugh after another. Homer Dickinson plays a straight role well, and he and Miss Deagon work excellently together. Probably no one in vaudeville can get as many laughs out of a cute little lisp as can Miss Deagon.

Sylvia Loyal and her Pierrot—not to forget the seventy pigeons—closed the first half of the bill. Working in an extremely attractive set, Miss Loyal shows remarkable versatility, doing everything from tight-rope walking to exhibiting trained pigeons and doing each thing well. However, the act seems more suited to an opening or closing position than being placed in a feature spot, as in the present instance.

After intermission, Yvette and Saranoff introduced a new act, which will be reviewed accordingly. It was written by Herman Timberg. The act is rather novel, presenting something new in violin acts, and found a warm welcome on this bill.

But the house was waiting for the Avon Comedy Four. Immediately upon its announcement by the cardboys, there was applause from all parts of the house.

Presenting their "Hungarian Rhapsody," they scored laugh upon laugh, and some of the audience are probably so laughed-out as a result that they will not be able to give vent to a whole hearted guffaw again for a month. Practically every line was the occasion for a new laugh, and not one gag missed fire.

The quartette was in excellent voice, and all of the song numbers scored in the biggest possible way.

The acrobatic ending to the act proved to be a comedy piece de resistance, and, if the day should ever come when these boys run out of songs and gags, we are sure they could make a success as acrobats, as long as the handkerchiefs hold out.

Following the vaudeville bill, the first episode of the moving picture, "The Retreat of the Germans at the Battle of Arras," was shown, and practically the entire audience stayed to see the film.

H. G.

VAUDEVILLE

FIFTH AVENUE

The Fifth Avenue was too small to accommodate the crowds on Monday, the Jewish New Year. Every seat was filled at the first afternoon performance, with standees four deep and the lobby roped off with a crowd waiting to get in for the second show.

Evelyn and Dolly, two girls, opened the bill, making their first appearance on roller skates on which they do some dancing steps. One of the girls then does heel and toe dance on skates and her partner follows with a toe dance, without skates. Next, the smaller member of the team, dressed as a Chinese girl, sings and is joined by her partner in similar costume. For a finish, they do a double riding bicycle act, using one machine. They are a pair of clever girls. They dance well, on and off the roller skats, and do some crackerjack stunts on the bicycle. They make a good appearance and well deserved the hearty applause accorded them.

Saul Powder and Burt Chapman, with comedy talking, singing and dancing, were well received. (See New Acts.)

"Almost Married," a skit presented by Keene and Williams, man and woman, drew forth much laughter. The sketch opens in two, showing Miss Williams as a country girl who falls asleep over her work. The scene then changes to one and what the girl dreams is acted.

She meets a young man who makes love to her and asks her to marry him. She leaves him saying she will return in five minutes. The scene then changes back to two and discloses the girl still asleep. She awakes and remarks, "Gee! if I'd slept five minutes longer I'd 'a been married."

Miss Williams is really the whole act, being a very capable eccentric comedienne. She knows how to be funny and gets laugh after laugh for her work. Her partner is little more than a feeder for her work.

Grace De Winters, a ventriloquist, was called upon to respond to an encore, a distinction rarely accorded to a performer in her particular line. (See New Acts.)

The Washington Square Players were seen in a playlet entitled "Overtones," presented last season by this organization. It is played by four women, two of whom play two characters, and the other two portray the dual personalities of these characters. The sketch tells of one woman married to a rich man, while loving a poor artist, and envious of the woman who becomes the artist's wife. The two women meet, and with each is her dual personality. While each woman is uttering lies to the other her double is talking truths. The playlet tries to convey that the usages of society gives each of us a dual personality and that, while our "outer self" indulges in sophistry our "inner self" cries out the truth.

The work is cleverly written and well acted, but seems ill suited for vaudeville or, in fact, for any form of stage entertainment.

Mabel Burke sang an illustrated song and received hearty applause for her work.

Bert Fitzgibbon, assisted by his wife, scored the great big laughing hit of the bill. He was forced to respond to two encores and even then the audience wanted more of his work. Bert presented his patter and songs in his well-known "nut" style, making his start alone. Finally he renders a travesty on a popular song and his wife, seated in an upper box, sings it as it should be sung. He then invites her to come on the stage, which she does to sing and dance a couple of numbers while Bert accompanies her on the piano.

An aerial act, presented by the Four Lukens, in closing position held the audience till the finish. It is one of the few high bar acts now playing vaudeville, and consists of single and twisting somersaults and return work, ranking with the best of its class. E. W.

JEFFERSON

A cold snap in the air, a Jewish holiday and several other earmarks known to vaudeville managers as good business getters, failed to give the usual impetus to the box office at the Jefferson Monday afternoon.

In spite of this, the bill ran smoothly from top to bottom. The real meat was found in three acts, Princess White Deer and company, Edmunds and Leedham, and Charles Horn and company.

Princess White Deer, a dainty Indian girl, supported by a company of her race, offers a novel act of the song and dance variety. The turn opens with a full stage, showing a night scene outside an Indian camp. With this as a background, the Little Princess, who is about 90 per cent. of the act, although there are three other members, executes a dance to the weird music supplied by her company.

The other members of the company, one of whom takes a place in the orchestra pit to direct the music for the act, are unimportant to the turn's success, except to add to the picture. A great big fellow relieves himself of a much too long speech on how the Indian was the first to inhabit these United States, etc., with a great deal of gusto and affectation. This chap, however, does sing a dramatic number with better than ordinary success, while the Princess make a costume change. The act was number six on the bill, and closed to appreciative applause.

Edmunds and Leedham, number five, were the laugh-getters of the afternoon. This is a man and woman act, the former doing a good Italian character and the girl doing the Fanny Brice type of nut comedy. They did excellently in the spot they had. Particularly is the girl good in a baseball bit, which she does with a vim and dash that would do justice to the most rabid baseball nut, coming as it does right on the eve of the world series. They work in one and finish with a bang, taking several bows. Edmunds then responded with a little curtain speech.

Charles Horn and company added a novelty to the show by offering a playlet called "Old Bill Rogers." Being fourth on the bill, Horn's sketch came on at the right moment, breaking a sameness for several acts preceding him. The sketch is a comedy. It is well staged, well costumed and well acted and, moreover, it is good, clean farce of the sort that pleases any kind of an audience.

The bill opened with the Gorgallis Trio, three expert gun and pistol marksmen. This is a good act, if for no other reason than the fact that every one nowadays is hoping for the opportunity to see a man capable of shooting straight enough to pop a German. The reception they received demonstrated this.

A song and dance team, Sherman and Reese, occupied number two. With very little incentive to do good work, they put their stuff over with an indifference that spoiled what otherwise might have been a successful appearance.

A good musical act is always welcome on any bill. Conrad and Paganna furnished this type of turn and did it well, except that Conrad, at the piano, by a lot of grotesque business, over-played his partner, an attractive girl, who is very accomplished on the violin. The act would do 50 per cent. better if the girl took the lead, because she is pretty, vivacious, and has all the means of winning an audience.

Frank Mullane, a single, offers a good act of songs and some stories. Not all of both are of the highest order, but they are by no means the worst. He has a fairly good singing voice. He also possesses a good Irish and Jewish dialect, and tells several very good stories in both.

And, to close the show, the management offered the best animal act in vaudeville—White's Circus. Here is a troupe of dogs plus several donkeys and two young horses that do everything but talk. They do all any other act of the kind does, and then a lot others don't do. G. C.

CITY

This week's show at the City is, perhaps, as good as is possible to book from the available material.

Number seven on the program, Greene and Parker, offered what was doubtless the best bit of real vaudeville of the bill. They are a typical every day act, knowing just how far to carry the audience when they are going good and when to change their pace.

The act opens in one in front of a drop representing a railroad station. Greene, in black face, is the ever prevalent porter, and in the performance of his duties, encounters Miss Parker, the traveler. What happens from here on is the best comedy imaginable. It is neither obvious nor objectionable. It is real fun and resembles the line of patter Bert Williams might indulge in under the circumstances. By no means is Mr. Greene on a par with Mr. Williams, but he has the same easy style in delivering his lines. The team finished amid a thunder of applause.

The Great Lambert, billed as the "Celebrated Italian Protean Artist," preceded this act and was, as usual, very successful. He went through his imitations with the same grace and finesse that he did years ago, and with the same appreciation from his audience. In this particular line of work Lambert is among the top-notchers.

An act called The Red Cross Girls, seven girls and two men, stepped into the bill in the third position. This is, as its names implies, an act based on a phase of the war. Whether the material is in good taste or not is a matter of opinion, but the cold fact remains that some of the comedy is far fetched when it is considered that the whole world is ripped wide open with real war. However, the act is full of pep and comedy of a kind. And, at the opening show, it went with a rush from the beginning to the finish. The act closes on full stage, showing a Red Cross Hospital.

Here is where the act takes very broad liberties with its comedy. Whether this will prove obnoxious to patriotic persons remains to be seen when the act gets away from cosmopolitan New York. For a finish, the seven little dancers appear in costumes as the allies of the United States. This number simply stops the show, the audience greeting it with great appreciation.

Everett and Marquise, a dancing and singing act, occupied the number four spot. They opened in full stage, with a singing number which was lost because they tried to reach the audience from a position too far back in the stage. The number did not get over at that distance, whereas it might have fared very well had they opened in one and then gone to full stage for the dance number.

Miss Marquise then attempted a toe dance with little success. She is probably a good ballroom dancer, but when she tries to emulate toe dancers she falls flat. The turn closed with a song for which the male member of the team dressed as a Red Cross doctor. This was a sad spectacle. Everett is undersized to begin with, and possesses a sort of nasal tenor voice, and to see him parading a soldier's uniform, when the streets are full of real fighting men, is asking too much even of a vaudeville audience. Yet the act was well received.

Two cleancut boys, Worths and Mayne, got away with a semi-nut act that will carry them along on any bill, even on some of the lesser two-a-day programs. These boys are good, with a lot of stunts, among others a roller skating one, that was a "knockout."

The Nellos, a comedy juggling act, and Ellen O'Rourke, a single singing act, were on in one and two, respectively. The former is one of the few remaining acts of this kind that has anything like the material of the acts of yesteryear. His act includes everything on the calendar. G. C.

AMERICAN

The roof and the theatre proper were packed to capacity and a well arranged bill was heartily approved Monday night. The audience was an easy one to please, and all of the turns received a good quota of applause.

The Zanaras, man and woman, started the bill. They open with darkened stage, and on a small platform they do some artistic posing in a spotlight. They strike some very difficult positions, and the ease with which they hold them is proof of their well developed muscles. Then on a lighted stage the woman works on a trapeze strung from two poles fastened to the top of two ladders, which rest upon the stage. The ladders are steadied by the man, who stands between the two, with a foot on each of the bottom rungs and a hand on each of the top rungs. The woman does a good routine. For a finish the woman swings her partner around at full length, supporting him with a belt placed around her neck and around his neck. The man is swung around with such rapidity that his body is in a horizontal position. It is an A-1 athletic act. The woman is rather slight of build, and does not have the appearance of having the strength she possesses. They won well deserved approval.

Walker and Blackburn, two colored comedians, presented a singing, talking and dancing act. They open with a song and go to a dance. This is followed by some good comedy patter. Then they each sing and finish with a dance. They were well liked.

Ray Conlon presented his clever ventriloquial specialty and won a well earned success. Conlon is one of our best ventriloquists. His articulation is remarkably distinct and he puts his material over in an entertaining style.

Morgan and Armstrong, man and woman, with songs and comedy talk, held down number five position. They open with comedy patter, which is followed by several songs. Then they offer more funny talk and close with a song. An encore fell to their portion. They are clever entertainers, the woman being an especially capable comedienne. Many laughs were scored by this turn.

The College Quintette, four men and a woman, scored a big hit. They open in two, with the men, one at piano, singing. They render two numbers, and the woman then joins them. A duet by the woman and one of the men, a bass solo and two quintette numbers follow. They close in one, the men playing band instruments, and the woman, in a red pierrette costume, doing a dance.

Betta, a violinist, was on right after the intermission, and pleased so well that she was called upon to respond to an encore. She played seven numbers and proved herself to be a clever violin player.

"A Night at the Club," presented by William Lytell and company, two men and a woman, is one of the best comedy sketches in vaudeville. It tells of a young married man, who has been playing poker all night, and who, to "square" himself with his wife, tells her he has joined the Masons. She is happy, because she believes her father is a Mason. The old man appears, and his son-in-law soon learns that his Masonic lodge is the same poker club. The sketch is well acted.

Fenton and Green, two men, in a burlesque magic act, in one, won plenty of laughs. One of the men undertakes to do a number of tricks, but is interrupted at each attempt by his partner, and no trick is done.

At the finish the partner, who makes the interruptions, does some very eccentric dancing steps. They finish with a dance.

Jerome and Carson, man and woman, in closing position, start with a song and dance. The man then does some cap-twisting somersaults.

The act went well and brought the show to a satisfactory close. E. W.

VAUDEVILLE

HARRIET REMPEL AND CO.

Theatre—*Palace.*
Style—*Playlet.*
Time—*Twenty-two minutes.*
Setting—*Special, full stage.*

Harriet Rempel, assisted by five men, offers a new act, entitled "Just Around the Corner," by Tom Barry, which just misses hitting the mark on account of lack of continuity of the story. It's the old yarn of the poor, downtrodden slavey, who has a dream of the fresh air, dreams about it, sees it acted, and then awakens to find herself in her old surroundings. Miss Rempel has surrounded herself with a capable company of assistants, who play their parts well, although the boy who takes the part of the cripple could tone his voice down, and the man who plays the uncle could show more consistency in his work. There are a great many laugh lines in the act, including two "hells," but at best, the act is a pointless affair leading nowhere at the end of the twenty-two minutes.

The story concerns a niece working for a cruel uncle, who beats her, and the pathetic appeal of a crippled boy who was run over by an automobile. The girl dreams that her father returns in the form of a silk-hatted-evening-clothed prince, and then the rude awakening.

The act is on the allegorical line of things and quite slangy. The finish should be strengthened, and the acting of the boy could be brought within bounds, while a little chopping at the opening would also help to make the act run smoother. S. L. H.

JANET OF FRANCE

Theatre—*Fifth Avenue.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*Special.*

Janet of France is an attractive French woman, reminding one more or less of Irene Bordoni. She is aided by a very competent pianist, whose name is not on the card, although he contributes more than his share to the act's success.

A Parisienne song starts the routine, after which Janet renders a number in Apache costume. Instead of rendering a piano solo, the pianist introduces a "singing chicken," a mythical bird. Pretending that the chicken is concealed in the piano, the pianist gives a clever impersonation of a singing chicken, if there could possibly be such a creature. Janet then gives her impression of an American singing a popular song, after which she concludes her routine with an appropriate ballad number.

The act is well presented. Janet is costumed prettily and has a fair amount of talent. The pianist contributes a good deal of comedy to the act and is an adept accompanist. The act should have no difficulty in securing big time bookings. H. G.

MAUD DURAND & CO.

Theatre—*Proctor's 125th Street.*
Style—*Playlet.*
Time—*Eighteen minutes.*
Setting—*Living room.*

This playlet deals with a religious argument, from a lighter point of view. The husband is a Jew and the wife is a Catholic. They have quarreled, and the wife desires a separation. His father and her mother arrive on the scene just in time and, through them, the quarrel is patched up, and everything ends happily, and we may presume that they live in happiness ever after.

A playlet of this nature treads on rather delicate ground, and we question whether it is entitled to vaudeville bookings. H. G.

NEW ACTS

(Continued on Page 19)

YVETTE & SARANOFF

Theatre—*Royal.*
Style—*Novelty violinists.*
Time—*Twenty minutes.*
Setting—*Special.*

Yvette and Saranoff have landed upon a new idea for a violin and song act, for all of which they must thank Herman Timberg, who furnished the idea.

Saranoff, after playing an introductory number upon his violin, discovers Yvette. In song, he explains that she is under his hypnotic spell, and she plays the violin at his command. He then leaves the stage, and the girl renders a solo. All of this has been done in one, in front of an attractive black and gold drop.

For the next number, a futuristic drop is used, also in one. Upon his violin, Saranoff imitates different well-known voices, making his violin "say" such sentences as Warfield's "If you don't want her, I want her," and Ethel Barrymore's "That's all there is; there isn't any more." He follows this number up with a rag.

Yvette then sings a ballad.

The third drop in the act represents a country garden. Saranoff is dressed as a rooster and Yvette as a chicken (not the Broadway kind). After a "down on the farm" number, they conclude with a snappy ragtime selection.

Talent is there, but even without this asset, the act could probably get over on account of its attractive settings and novel costumings. Yvette is a real picture, particularly in the "chicken" number. H. G.

"MRS. RITTER APPEARS"

Theatre—*Royal.*
Style—*Playlet.*
Time—*Twenty-three minutes.*
Setting—*Living room.*

"Mrs. Ritter Appears" is from the pen of George Kelly and is presented by May Tully. It is a high-class comedy, depending almost entirely upon its dialogue for its bid to success. It stays out of the usual rut of vaudeville playlets and seems to be more or less of a variety experiment. It is the opinion of this reviewer that such offerings will find a ready welcome in the better grade of vaudeville houses, where entirely too many trashy playlets have been seen and too few well written ones.

"Mrs. Ritter Appears" is by no means a noisy offering. It will never stop a show. We do not think it is intended for this purpose. But it will amuse a thinking audience and offer a striking contrast to the ordinary run of vaudeville playlets.

The plot, such as there is, is very simple. Mrs. Ritter has taken the leading role in a Society Amateur Play. Her friends fill her with flattery, flowers and falsehoods after the performance is through, but her husband sees the thing through different colored glasses and tells her in plain, cruel English that her acting was terrible. She resents his frankness and continues to enjoy the false flattery of her friends until her husband, through a clever ruse, shows her the light. She thereupon gives up the ideas she had formed for a stage career and decides to become domesticated once again.

The acting is good, with particular praise due to Charles Wingate as Mr. Ritter. The running time of the playlet is rather long, and three or four minutes could be cut out to advantage. H. G.

ALEXANDER, O'NEIL AND SEXTON

Theatre—*Bushwick.*
Style—*Blackface novelty.*
Time—*Fourteen minutes.*
Setting—*In one.*

Alexander, O'Neil and Sexton work in blackface, but go away from the usual routine of blackface acts.

The act starts with O'Neil and Sexton singing a duet. Alexander, formerly of the team of Alexander and Scott, joins them in the chorus, dressed in female garb. Throughout the act, he endeavors to conceal the fact that he is a man and his female make-up helps in this deception, although the falsetto voice is not so perfect but that it gives away the surprise to many of the audience. The opening song is followed up with some fancy stepping, executed by the two men. The "Girl" then sings a solo. A burlesque love scene by the other two members of the team follows, after which the trio finish with a song.

At the conclusion of the routine, Alexander takes off his female headdress, and the audience is "let in" on the "secret."

The act is a passable one of its kind. H. G.

SAWYER AND HARCOURT

Theatre—*Palace.*
Style—*Dancing.*
Time—*Twenty minutes.*
Setting—*Special full stage.*

Joan Sawyer, assisted by George Harcourt, is offering an old style ballroom dancing act with nothing to recommend it on the dancing end. The setting is a special grotto effect, with a piano and lamp placed upon the stage. Three dances are offered and an encore of a fox trot. The first is a dreamy waltz affair, in which Miss Sawyer shows good taste in dressing. Then comes a violin solo by the special leader in the orchestra pit billed as S. E. Alberisser. Another slow dance is shown and then a piano solo by Joseph Ruben, who walks on and plays the piano, taking away the honors of the act.

The finish is a fox trot to very lively music, in which Miss Sawyer shows some new wardrobe, and Harcourt displays an inclination to stoutness. The finish let the act off lightly, although a bunch of flowers was sent over the footlights.

The act has not kept up to the present pace of dancing act. S. L. H.

ROGER GRAY & CO.

Theatre—*Harlem Opera House.*
Style—*Song and burlesque.*
Time—*Sixteen minutes.*
Setting—*In one.*

Once more Roger Gray is trying out a new act. This time he has discarded May Francis and has engaged a supporting company of two girls, whose names do not appear on the billing.

The trio start off with a novelty song, after which Gray does his old "marriage song" specialty. A hokum song follows, concluded with a dance, in which Gray extracts a lot of laughs by means of his extreme awkwardness. As a closer, the trio burlesque the stage acrobat, the drug clerk, and the church choir, in turn, each of the characterizations being introduced through a verse of a topical song.

The turn is only fair and, as it stands, can never hope for more than the small time. H. G.

"I LOVE THE LADIES"

Theatre—*Harlem Opera House.*
Style—*Musical comedietta.*
Time—*Thirty-one minutes.*
Setting—*Special.*

This act is dressed in an attractive full stage special set representing the exterior of a Summer home. Five principals and a chorus of six girls comprise the company.

The action centers around a young man's efforts to win the girl of his choice and his clever connivances to get her reluctant father to consent to the match. Most of the comedy is brought out by the father, a Jewish type. His wife, also, has a number of laugh lines, but is not sufficiently in the action, in view of the excellent portrayal she gives. The young boy is a passable juvenile, and the girl who plays opposite him is pretty and talented. Another girl has the brunt of the musical numbers and puts over her songs most effectively. The women are nicely gowned, and the act presents a big flash.

With the exception of the opening number, all of the songs are published numbers. It would be a good idea to cut down some of the explanatory talk in the opening song, for the explanation is rather jumbled and is explained again in the action of the piece. H. G.

PORTIA SISTERS

Theatre—*Columbia.*
Style—*Acrobatic and contortion.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Four athletes, dressed in blue, appear after a rich plush drop has been raised, three of them on pedestals, the other on a mat. After a routine of close bending, the three descend to the stage for some ensemble work, and exhibit great flexibility of body and limb.

They conclude with the trio doing an upward bend, supported only by a mouthpiece on the revolving upright, a stunt formerly introduced by Ena Bertoldi.

The act held the Sunday audience to the finish, and the incidental comedy was timely and appropriate. But the "Singing" could be eliminated. F. M.

ALBERT AND JAMES

Theatre—*Dyckman.*
Style—*Singing and dancing.*
Time—*Eighteen minutes.*
Setting—*In one.*

Albert and James, dressed in Tuxedo suits and straw hats, put over a comedy skit. One of the boys is a corking good dancer while the other endeavors to use his voice a la Al. Herman. Several of the wheezes in the act are very old and could be polished up, while others show some originality.

The pair goes from song into dance, then into patter and back again into the same routine, finishing with a recitation. The boys make a good appearance, but an improvement in some of the material is needed. An eccentric soft-shoe dance is good. S. L. H.

GRACE DE WINTERS

Theatre—*Fifth Avenue.*
Style—*Ventriloquial act.*
Time—*Seventeen minutes.*
Setting—*In one.*

Miss De Winters has mastered the art of ventriloquism. She keeps her lips slightly parted, but it is impossible to notice any movement of either her lips or throat when she ventriloquizes.

She makes her entrance dressed as a bell hop, and works as such until the close, when she makes a quick change to a knee-length pink dress. E. W.

At B. F. Keith's Palace Theatre

NEXT WEEK, SEPTEMBER 24

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An Ill-Directed Move

Efforts to organize a new vaudeville performer's club, of which mention is made elsewhere in this issue, seem rather ill-directed. A new organization at this time, would more likely do harm than good, and, whether the efforts succeed or fail, there is no crying need at present for a new club.

The better policy would be to leave well enough alone. If an organization is demanded by the vaudeville performer, the National Vaudeville Artists, Inc., meets this necessity. The latter organization can well be regarded as truly representative of the rank and file of vaudeville, for today practically every recognized vaudeville artist is included in its roster of members.

As well as fulfilling social and protective functions for the vaudeville performer, the N. V. A. has the unqualified support of the managers, and, through this organization, vaudeville has been running along more harmonious lines than ever before.

We do not question the motives of the sponsors of the new organization, for they have probably acted in good faith, not realizing the dangers to vaudeville that would be brought about if the new project should meet with success. For, although the new organization, at its inception, might work in absolute harmony with the purposes and objects of the N. V. A., the day would be bound to come when the two organizations would take divergent views over some matter or other, in which case vaudeville would become divided against itself, and old scores would be given new life.

The formation of a new club would mean that vaudeville history would ultimately repeat itself and that the long wished-for harmony which now exists in the variety world would be wiped out and replaced by the old-time friction which, in the past, proved both disagreeable and disastrous.

The wiser and better course would be for the organizers of the new project to abandon their idea and devote their efforts and energies in a direction which would more closely solidify the vaudeville world, instead of disintegrating it.

The National Vaudeville Artists is doing much for the performer and, therefore, is deserving of the unqualified support of the vaudeville artist.

THEATRE SCHOOL REOPENS

The Washington Square School of the Theatre, which is conducted in connection with the company, reopened Monday after a Summer vacation. The faculty is again headed by Mrs. Clara Tree Major.

Answers to Queries

H. S.—Pat Rooney died March 28, 1892. W. Delehanty died August 13, 1881.

* * *

A. P.—You should address them in care of Wm. Fox Studios, Fort Lee, N. J.

* * *

E. S. C.—Billy Sheehy is the manager of Loew's De Kalb Theatre, Brooklyn.

* * *

F. S.—Eddie Foy and Eddie Foyer are not related, as far as we can ascertain.

* * *

A. E. P.—Tony Pastor is commonly known as the "Father of Vaudeville" in America.

I. S.—Louis Kraig is the manager of the Gayety, Brooklyn. You had better consult him.

* * *

R. H.—1. We do not know where Lydia Barry lives. 2. We do not answer personal questions.

* * *

S. E.—E. F. Albee is the head of the U. B. O. offices. B. F. Keith is dead. A. Paul Keith succeeds him.

S. H.—Laurette Taylor starred in "Out There." Klaw & Erlanger and Geo. C. Tyler are her managers.

* * *

Y. K.—1. "The Man Who Came Back" has been in New York for more than a year. 2. William A. Brady.

* * *

P. R.—"Some Little Bug Is Going to Get You Some Day" is published by T. B. Harms, Francis Day & Hunter.

* * *

B. S.—We cannot answer the questions you ask. Go to the United Booking Offices, Palace Theatre Building.

* * *

E. W.—"The Man Behind the Hammer and the Plow" is published by Harry Von Tilzer, 222 West Forty-sixth Street.

* * *

E. L. R.—Look at THE CLIPPER'S weekly "Route List" and you will find out where to reach Al. G. Fields' Minstrels.

* * *

S. C.—Mrs. Fiske is under the joint management of Klaw & Erlanger, Geo. C. Tyler and Arthur Hopkins. 2. More than twenty-five years.

* * *

S. S.—Such questions are not answered by this department. You had better write to her care "Some Babies" show if you want to find out.

* * *

E. H.—Emmet Corrigan, Fiske O'Hara and Chauncey Olcott are considered by many people to be the three premier Irish actors on the stage today. It is all a matter of choice.

* * *

E. K. S.—The song "Dolly Gray" was written by Will Cobb and Paul Barnes. If you can not purchase a copy in one of the music stores, you can get one by addressing the Maurice Richmond Music Co., 145 West Forty-fifth Street.

W. R.: Sessue Hayakawa is a native Japanese. He is with Lasky. We do not know.

G. H.: "I May Be Gone for a Long, Long Time" is published by the Broadway Music Co., of 145 West Forty-fifth Street.

S. A. K.: Joseph Santley's act which you saw at the Palace was called "The Girl on the Magazine."

J. P.: A wins. "Oh Boy" is a musical comedy, not a farce. It is at the Princess Theatre, New York.

TWENTY-FIVE YEARS AGO

Jas. J. Corbett opened his theatrical season at Elizabeth, N. J.

Wilbur M. Bates was advance agent for "The Devil's Auction."

Cooke and Clinton were with "The Busy Bees."

The Casino Theatre, New York, played vaudeville.

Geo. W. Orrin died at London, England.

RIALTO RATTLES

THIS WEEK'S FOOLISH THOUGHT

We would like to see Eddie Cantor starred in "Hamlet."

A BIT PARADOXICAL

The Shuberts, although very practical, are strong for Romance.

AT THE COHAN THEATRE

"This Way Out." Frank Craven, for "Here Comes the Bride."

ISN'T HE A DEVIL?

"The Grass Widow" engages Victor Morley. Her name, please!

DRY HUMOR

The prohibitionists scored one more victory. Weingarten loses franchise.

MARRIAGE BLUES

Charles C. Blue has filed suit for divorce from Gertrude P. Blue. Life is too blue.

CAN HE SEE THE JOKE?

Max Gordon, who escaped the draft on account of defective eyesight, couldn't see why he should serve.

UNION HILL, N. J.

The "N. J." after Union Hill stands for New Junk. That's where all the New Acts break in, you know.

PEACE IS NEARER

Now that Hitchcock and Dillingham have settled their differences, we can turn our whole attention to world peace.

SHORT ENGAGEMENT

We read that Charles F. McCarthy has been engaged for "Saturday to Monday." That's worse than a split week.

IT'S A FACT

The first Monday in September is called Labor Day because that's the time the shows open and the actors start work.

PRACTICE MAKES PERFECT

Lazar and Dale will soon add a clarinet to their act, according to advices from a neighbor who lives on the same air-shaft.

VERY FITTING

George Welty, who has been out of the theatrical business, is returning to it in "The Man Who Came Back." Quite appropriate.

MAKING RUSH TRIP SLOWLY

Barney Reich is going on a trip through the West for Ed. Rush. Although he will be gone quite a while, it is supposed to be a Rush trip.

UNLIMITED, HE HOPES

J. Barnes hastens to inform us that the title of the show, "Lombardi, Ltd.," has nothing whatever to do with the length of the engagement.

A BIT O' GOSSIP

Although we don't know the name of the girl, Walter Kingsley exhibited a broad and happy grin when we congratulated him the other day.

SOME CONTRACT

"Twenty-seven members of Sousa's Band Get Contract for Century." (Newspaper headline.) That must be the longest-time theatrical contract ever issued.

NO CIRCUS FOR GERMANS

Frederick Sergeant has arrived in France with a contingent of Big Top men, all ready to fight for Uncle Sam. Their training has been intense (in tents).

RHYMED INTERVIEW NO. 13

What's her last name no one knows. Everybody calls her Rose. At Chamberlain Brown's she spends her days helping cast the Broadway plays. She gets jobs for an ingenue who is every bit of forty-two, and helps to place a juvenile who's not counted birthdays for quite a while. Each jobless actress tells her woes and puts her fate in the hands of Rose.

BUT WHEN DOES THIS HAPPEN?

Gene Sullivan, over at the Spellman office, has a favorite indoor sport which consists in this declaration: "When the motor circus goes out it will be the greatest show on any lot!"

OUR FORMAL THANKS

When Nick Hanley's boast about that Marion Weeks' newspaper story did not materialize, he was square enough to buy us the drinks. For all of which we thank him.

GOOD BUSINESS

"This Way Out" gets its plot from a matrimonial advertisement. Outside of the theatre after the show we saw a man peddling the *Matrimonial News.*

WHAT MIGHT HAVE BEEN

In view of the fact that Ruth St. Denis made $72,000 in one season doing the light fantastic, it stands to reason that Terpsichore would have been a millionairess had there been vaudeville shows in her day.

CAN HE GET HIM THE JOB?

There's a sign in the Fitzgerald Building which reads: "Joseph E. Corrigan for District Attorney. One flight up." One flight up is Chamberlain Brown. Perhaps he's acting as Corrigan's representative.

HEARD ON THE RIALTO:

"I don't go on until 5:45."

"I wonder what that hoofer can do in the army."

"I knew him when he was a supe."

"Is that the Frank Fay who married Frances White?"

FELLOWS WHOSE JOBS WE ENVY

Joe Barnes, who is traveling with "Only Girls."

Joe Lane, who is managing "The Beauty Shop."

George France, who is associated with "Million Dollar Dolls."

THINGS WORTH ACQUIRING

Tanguay's salary.
Chesterfield's glad hand.
Anna Held's eyes.
Publicity a la Gaby Deslys.
"Poor Butterfly" royalties.
Money sunk in film companies.

ROEDER, THE BRAVE

Benjamin F. Roeder, David Belasco's general manager, once wrote a play, whispers Ren Wolf, rattling the skeleton. For all of which Roeder is to be admired, for, having once written a play, he showed great strength of character in never writing a second one.

A GAG FOR YOUR ACT:

Civilian: I saw you drinking beer the other day.

Drafted Man: What's that to you?

Civilian: Don't you know that a soldier is not allowed to touch liquor?

Drafted Man: Oh, that's all right. I was drinking draft beer.

PECULIAR FACTS

No show has yet been advertised this season as "Broadway's greatest musical comedy."

Harry B. Smith's name has been conspicuous lately by its absence.

We haven't heard a new war song all week.

No film has yet been advertised this season as "Greater Than 'Civilization.'"

A PLUNGE INTO FREE VERSE

She had a voice like Melba,
A figure divine,
And pretty as a picture.
She only nodded at the manager,
And got a part in the chorus.
The other had a voice like Bert Fitzgibbon,
And not much of a figure.
Nor was she pretty.
Was it her wink at friend manager
That put her name in electric lights?

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FIRST RECEIPTS PROVE SHOWS PROSPEROUS

ATTRACTIONS ARE GETTING MONEY

As far as shows in and going out of Chicago are concerned, the new season is starting off very satisfactorily and as though there was no war to throw a wet blanket over the theatrical, along with other business. In fact, the first returns that are commencing to come in show, in many instances, an increase in business over that done in the corresponding period of last year.

For instance, the Gayety Theatre, at Louisville, was considered the bloomer of the International Circuit last season and several managers with shows on the same circuit this season were perturbed upon hearing that the stand was included in this season's route sheet. The season there, however, opened with Robert Sherman's "The Girl Without a Chance" to over $700, which finished a good week. On Sept. 9, Gazollo, Gatts and Clifford's "Katzenjammer Kids" set up figures of $1,149 for the week, with Tuesday's receipts reaching $558 and each succeeding day showing an increase, which was remarkable for a popular priced attraction.

This firm's "Her Unborn Child" awakened them at Columbus, O., Sept. 10, getting but $145 for the day, but hitting $529 on Tuesday and continuing around that figure the rest of the week.

The local Star and Garter Theatre, again under the management of Billy Roche, is said to be in the neighborhood of $3,800 ahead of the best side of the ledger account of this time last season. It has been having as many as two and three $2,000 days a week with $1,600 ones becoming ordinary.

REPRESENTS PANTAGES ONLY

A Chicago court held last week that J. C. Matthews is the representative of Alex Pantages personally, instead of an agent of the corporation which controls the theatres and realty bearing his name.

The decision came about through papers served on Matthews by a Chicagoan in an action for $600. The complainant, it seems, backed an act recently by extending a loan, for which he took an assignment calling for the payment to him of $25 weekly when the act started playing over Pantages time. The turn, however, broke up, and, it being $600 in his debt, the man had Matthews served with papers in an effort to get back his money. It was then that the court made the ruling.

PARRY ENTERTAINS WHITE SOX

The Chicago White Sox and local members of the Baseball Writers' Association were guests of House Manager Frank Parry at the Columbia one night last week. A supper at the Planters Hotel preceded the party.

BUD SNYDER ATTACHED

Bud Snyder was attached recently at the Temple Theatre, in Detroit, by Jake Sternad for commissions. The Lowenthal office handled the case.

"NAPPANEES" ON PAN. TIME

Jake Sternad's "The Nine Nappanees" is now touring the recently added Southwest end of the Pantages Circuit.

SPEARE PLAYING PAN TIME

Fred Speare is making a tour of the Pantages time in his morality sketch, "Everyman's Sister."

WILL HARRIS IS BUSY

Will Harris has taken the quarters occupied by Earl & Yates in the Majestic Theatre Building, and is busy writing the material for several "girl acts" which he will also produce for Morris Silver to be booked by Harry Spingold. In the event that the anti-cabaret ordinance fails to go through, Mr. Silver will put on a thousand dollar revue at the Woodlawn Café, the plans for which are only held up awaiting a decision in the matter. The Green Mill Gardens and the De Luxe Café have also come under Silver's booking control.

NAMES THREE MORE IN SUIT

Albert Carver, attorney, of Gary, Ind., has named three more defendants in his suit for $50,000 for the alienation of the affections of his wife, Bernardine, of the former Chicago Little Theatre Company. They are Col. Sol. L. Long, a lawyer of Kansas City, Mo., and Herman and Olga Beifeld, brother-in-law and sister of the estranged wife.

SHERMAN PLAYS IN OWN CAST

One of Robert Sherman's actors of "The Girl Without a Chance" company went to the wrong depot when the troupe pulled away from Louisville, last week, with the result that he did not show in time for the Imperial Theatre engagement in this city. Sherman, who has had several years of stage experience himself, played the part.

SANTLEY TO DO BROTHER'S ACT

Frederic Santley, who scored individually in the short run of "Dew Drop Inn," is rehearsing "The Girl in the Magazine" for vaudeville under the direction of his brother Joseph, who formerly used it in the two-a-day. He will be assisted by Florrie Millership.

CLARA DE MAR MARRIED

Clara De Mar, character actress, and Sergt. T. J. Fitzgerald were married last week on the Municipal Pier, here. It was a military affair. First Lieutenant E. Liffe was best man and the bride was given away by her uncle, Samuel H. Smith.

SEEK ANOTHER LOOP HOUSE

Jones, Linick and Schaefer are reported to be looking for another Loop house in which to put feature pictures, now that the Colonial has gone back to legitimate drama. No decision in the matter has been reached, however.

SHERMAN OPENS ANOTHER SHOW

Robert Sherman, who has two productions out on the one-nighters playing Whitney Collin's "A Good-for-nothing Husband," opened a third at the Shubert in Milwaukee last Saturday, the 16th.

INTERNATIONAL GETS NEW SHOW

Primrose and McGillan will add a new show to the International Circuit on Sept. 30, for which O. H. Johnson has been busy engaging players. It will be called "One Girl's Experience."

ACTRESS WEDS HOTEL MAN

Helen Eddy, a youthful actress of the screen, and Melvin A. Sowle, a hotel owner of Denver, Colo., were married here last week.

GUNSON MAY GO EAST

Henry Gunson, the "Singing Fisherman," from Washington, may go East for a tour out of New York.

POWELL ORGANIZING NEW SHOW

Halton Powell is organizing a company of "Step Lively" for a berth on the International Circuit.

"MAN WHO CAME BACK" HERE

The "Man Who Came Back" is advertised to open at the Princess Theatre on Sept. 25.

COMSTOCK MAY PRODUCE ALL SHOWS HERE

ENCOURAGED BY "OH BOY"

Encouraged by the box-office success of "Oh Boy," at the La Salle Theatre, William Elliott and F. Ray Comstock, lessees of the house, may make it the production point for all of their new musical shows in the future. The reception of "Oh Boy" shows, according to the producers, that the patrons of this city want new musical comedy productions and will support them.

Chas. A. Bird, general manager for Elliott, Comstock & Gest, was on here from New York last week and, after looking conditions over, declared that Chicago looked good to him as a producing center, and that he felt that shows produced by his firm would probably have their premiere here to better advantage than they have in New York at present.

It is quite likely that, after a show has had a run of a reasonable length of time here, it will then be taken to New York for its showing. Should this policy be carried out it is quite likely that, within the course of a season, about ten new musical offerings will be produced at the house.

The original idea of running the La Salle was to simply make it a midwestern outlet for all of the firm's musical shows after their presentation in New York.

ENGLISH OPERA REHEARSING

The Strand Theatre took on a new lease of life last week when Joseph Sheehan and the Boston English Opera Company assembled to start rehearsals. The company, with but few exceptions, is the same as has been touring under Edward Beck's direction for the last five seasons, the acquisition of Hazel Eden, formerly of the Chicago Grand Opera Company, however, being one new face in the roster. Rehearsals are under the supervision of Silli Simmonson, and it is announced that the first offering will be Verdi's "Il Trovatore."

FRAZER GRANTED DIVORCE

John Fitzpatrick, known in vaudeville as Jack Frazer, of the three-act Weber, Beck and Frazer, was granted a divorce by Judge Kavanaugh, of the Superior Court, here, recently, from his wife, known as Helen Violette but who is Helen McDemus in private life. Leon Berezniak was the attorney for Frazer.

ORCHESTRA AVOIDS PANIC

The members of the orchestra employed at the Green Mill Gardens were responsible for the avoiding of a panic in the place last week by continuing to play while smoke from a minor kitchen fire filled the dining room. Tom Chamales, manager of the Gardens, emptied the place in orderly fashion.

FORBES LEAVES GREAT NORTHERN

After a number of years as resident manager of the Great Northern Hippodrome, William Forbes has resigned to become manager of the Palace Theatre, Detroit. Joe Bailey has replaced him at the Quincy Street Hippodrome.

HI TOM WARD GETS 20 WEEKS

Hi Tom Ward has been booked for twenty weeks over the Carrell and Western vaudeville circuits. He opens at the Hippodrome, Peoria, Ill.

DOROTHY TOYE AFTER DIVORCE

Through her local attorney, Leon Berezniak, Dorothy Toye is suing Lester Emerson Stinson for divorce.

PERFORMERS HELP SMOKE FUND

Under the auspices of Drury Underwood, of the Chicago *Herald*, assisted by James Duggan, advance man for the "Captain Kidd, Jr." show, a benefit to help swell the *Herald* fund with which to purchase tobacco for the Sammies, was staged at Cohan's Grand Opera House last night (Tuesday) with the volunteer acts headed by Otis Skinner, now at Powers' Theatre in "Mister Antonio," and Annie Russell, now playing a local engagement in "The 13th Chair" at the Garrick.

Other features of the program included one act of "Catpain Kidd, Jr.," Florence Moore, from the Olympic's "Parlor, Bedroom and Bath" company; William Courteney and Tom Wise from the "Pals First" show; Joseph Santley, of "Oh, Boy"; Sophie Tucker, Josephine Harriman, Dorothy Maynard, Lawrence Wheat, Donald Brian, Charles Dow Clark, Natalie Alt, Ivy Sawyer, Herbert Claribel Farjeon, of the "Upstairs and Down" company, and Handers and Millis, of the "Good Bye Boys" cast, while the Crown Theatre Players were represented by the offering of Edgar Murray, Jr.

Jim Darling, stage manager of the "Oh, Boy" company, acted in that capacity for the occasion.

SINGER HELD FOR MURDER

Ruby Dean, the cabaret performer who fatally shot Dr. Leon H. Quitman in her rooms in the Lessing Apartments here, smiled when the coroner's jury returned a verdict holding her to the Criminal Court for murder last week.

The girl told a story of the events leading up to the shooting, which she maintained was accidental, despite the statement of her victim that she had threatened to kill him. When asked how a revolver happened to be in her possession, Miss Dean said that a man she had never seen before had come up to her in a restaurant and gave it to her, and that she had kept it for protection. When Dr. Quitman visited her apartment on the night of the shooting Miss Dean said the gun was concealed under a pillow on a chair.

"He started to sit down on it. I was afraid it would be discharged accidentally, so I sprang forward and snatched it from under the pillow. He seized me; we struggled, and it was discharged," she said.

SHOWMEN HOLD CHARITY DAY

Last week the Showman's League of America held a Charity Day, when a portion of the receipts of all circus, carnival and other outdoor attractions, the country over, were donated to the organization's treasury. The sum was stated to have reached in the neighborhood of $10,000, to be used for the comfort of aged and crippled showmen. The League's rooms in the Crilly Building were crowded all week with members. During the winter "Get Together Nights" will be held at which the organization will entertain visiting showmen and performers.

"ALL-GIRL REVUE" WINS PRAISE

Pepple and Greenwald's latest edition of "The All-Girl Revue" has been winning high praise over the Michigan Circuit of the U. B. O. time, and is reported from several stands as being the best T. Dwight Pepple has as yet turned out. It consists of a minstrel first part, followed by an olio, and is concluded with "A Night at Maxim's."

BACHMAN REORGANIZING ACT

Fred Bachman, who was very successful last season with his act called "Bachman's Troublesome Kids," is engaging an entirely new cast, aside from himself and wife, Flo Betty, and will put the act into rehearsals next week. Mike Levy, who has a fifty per cent. interest in the act, is arranging a route for it.

STOCK REPERTOIRE

JACK BROOKS CO. LOSES ALL IN FIRE

ALL BELONGINGS DESTROYED

DARLINGTON, WIS., Sept. 15.—A fire in this city, which included the Rodham Opera House in its wake, completely destroyed the theatre and created havoc for the Jack Brooks' Stock Company, which was playing a fair date here.

Everything that the stock company possessed was destroyed by the flames, which ruined the scenery, wardrobe and electrical effects, leaving the company completely helpless. The catastrophe was marked by heroic efforts on the part of Jack Brooks, M. A. Fancillon and others of the players who joined the squad of local fire-fighters in an endeavor to check the blaze. Several of the players rushed into the burning theatre in an effort to save scenery and personal effects, but the fire was too well under way and their brave efforts proved fruitless.

The stranded company then proceeded to Green Bay, Wis., where they managed to obtain enough credit to open for a two weeks' engagement at the Bijou Theatre there, borrowing enough wardrobe to get along with for the time being.

Those who were in the company and suffered loss through the fire here included Jack Brooks, Maude Tomlinson, Frances Gregg, Virginia Lee, Truman De Roame, Stanley Andrews, Jack Robertson, Clifton Simpson and M. A. Fancillon.

All of the company have stuck to their guns and are doing their bit to help Brooks put the company on its feet once more.

BUHLER BEGINS STARRING TOUR

LOUISVILLE, Sept. 18.—Richard Buhler opened a starring tour under the management of A. G. Delamater, in "Believe Me Xantippe" at Macauley's Theatre last week and was well received by a large audience. His supporting company includes: Max Von Mitzel, Howard Hall, John Prescott, Geo. Boesel, Chas. Canfield, Carl Norman, M. Tello Webb, Margaret Knight, Rose Mayo, Louise Orendorff, James McArthur and Frank Macquire. The tour is being booked by Klaw & Erlanger, in the principal cities of the South and West. Mr. Buhler is considering a new play by Frederick Ballard, entitled "The Air Castle Man" which he expects to produce later in the season with Broadway as the objective point.

STOCK DIRECTOR IS ILL

TERRE HAUTE, Ind., Sept. 12.—C. L., known as "Bud" Braman, well known in stock circles, whose last engagement was with the Billy Clifford Musical Comedy Co. as stage director, is seriously ill at the home of his mother in this city with little hopes of recovery.

DAINTY STOCK OPENS AT WACO

WACO, Tex., Sept. 14.—The Bessie Dainty Players opened their third annual season here last week to big attendance which has continued. This company closed on Labor Day a successful Summer season at Cycle Park, Dallas.

HELEN LOWELL MAY HEAD CO.

Helen Lowell may head a stock to open at the Castle Square Theatre, Boston, with "Mile-a-Minute Kendall" as the opening bill. She will follow it with a repertoire of her well-known successes if the deal goes through.

BUNTING STOCK DOING WELL

SAN ANTONIO, Tex., Sept. 13.—The Emma Bunting Stock Co. has begun their second week presenting "Little Peggy O'Moore." Business keeps up well.

MUNICIPAL THEATRE TO OPEN

NORTHAMPTON, Mass., Sept. 18.—The Municipal Theatre will open here on Monday next with a resident stock company under the management of Melville Burke. They will open in Cyril Harcourt's comedy, "Silk Stockings," after which the public will be given a list of about 150 plays from the English, American, French and Spanish schools from which they will be allowed to select those that they wish most to see. The management is impressing the fact that it is to be a people's theatre and will always abide by the will of its patrons. New plays will be tried out at this theatre from time to time, with a view of judging their worth. The company will include: Frank Morgan, Aline McDermott, Blanche Frederici, L'Estrange Millman, Corbett Morris, Jack Amory, Eugene Powers, Margaret Vale, Betty Daintry and Helen Dale. Frank Dawson will act as stage manager of the productions.

POLI GETS AINSWORTH ARNOLD

Ainsworth Arnold will make his debut next Monday as a Poli actor at the Lyric Theatre, Bridgeport, as the lead in "The Natural Law." He will then be seen in "The Cinderella Man," "The Heart of Wetona" and "The Red Petticoat." Warda Howard, Elise Bartlett, Edith Spencer, Carrie Lowe, Harold Kennedy, Howard Smith and Sam Godfrey are seen in his support.

STOCK ACTORS WIN PRAISE

PEORIA, Ill., Sept. 14.—"A Daughter of the Sun," a melodrama by Lorin J. Howard and Ralph T. Kettering, was presented here under Rowland and Howard's management and received splendid notices. Blosser Jennings, formerly of the Hippodrome stock, and Jean Clarendon, formerly of the Wallace Stock, both of this city, were particularly mentioned for their good work.

STANLEY RIDGES ENGAGED

Stanley Ridges, who is now playing the juvenile at the Palais Royal, is leaving New York this week to play leading roles in the George Ebey Stock at the Alcazar Theatre, San Francisco, opening Oct. 9 in "A Mix Up." He was seen last season in "The Princess Pat" and "The Blue Paradise."

ENGAGES NEW JUVENILE

Rexford Burnett, who recently appeared in vaudeville in Colgate Baker's "Children of France," left on Saturday to join C. A. Niggemeyer's stock at the Shubert Theatre, Minneapolis, where he will assume the juvenile roles. He will play opposite Hazel Alden, the leading woman.

WILL TRY VAUDEVILLE

Ann McDonald, a well-known leading stock actress, is about to make a try in vaudeville in a new sketch entitled "A Lock of Hair." One of her first engagements will be at the Hudson Theatre, Union Hill, N. J., at which house she was leading lady in the stock for some time.

BALDWIN GETS NEW PEOPLE

DULUTH, Minn., Sept. 17.—There have been several changes in the Walter Baldwin stock recently, H. K. Hack having joined for leads; Frank Morris, for juveniles; William Yule, for characters, and Kilroy Ward, for heavies.

FILMS GET STOCK ACTRESS

Nancy Winston, formerly with the Portmanteau players, has signed to appear in pictures with Selig in Chicago.

ARNOLD JOINS POLI STOCK

BRIDGEPORT, Conn., Sept. 17.—Ainsworth Arnold has been secured for the Poli stock company in this city.

DIXON & SIDMAN OPEN NEW COMPANY

"LENA RIVERS" IS FIRST BILL

Completely renovated and remodeled, the Third Avenue Family Theatre, situated at Third Avenue and Thirty-first Street, New York, opened its doors to a capacity house on Saturday night last, when a permanent stock policy was inaugurated there under the joint management of Martin J. Dixon and Louis Sidman.

The house has undergone such marked changes that it is practically an entirely new theatre. About $10,000 has been spent in redecorating, it is said. The stage has been considerably enlarged and completely refloored. The house has a seating capacity of 1,000.

The initial production of the company is "Lena Rivers," from the pen of Marie Doran, who will stage and supervise all of the productions at this theatre. Following "Lena Rivers" will be "Ishmael," also written by Miss Doran.

According to Miss Doran, it will be the policy of this company to produce new plays from time to time, if the manuscripts show enough merit to make them worthy of production.

The bill will be changed weekly. Prices at matinees will run from fifty cents (box seats) to ten cents. The scale of evening prices will be from seventy-five cents (box seats) to twenty-five cents. There will be matinees on Monday, Wednesday and Saturday. There will be a continuous picture policy on Sunday.

Frank Doran is manager of the Third Avenue Stock Company, and its roster includes Edith Arnold, Ollie Minell, Nellie Kennedy, Georgia Fox, Royal C. Stout, Walter Boggs, Al Williams, Dan Davis, Ira Herring and Edouard D'Oize.

DETROIT HAS YIDDISH DRAMA

DETROIT, Mich., Sept. 15.—This city is to have a season of Yiddish performances, Leon Krem, general director of the Krem Players, having leased the Detroit Opera House for every Sunday afternoon and evening during the season. The first performances will be given tomorrow, when "The Red District," a four-act drama which has proved exceedingly popular in Yiddish in New York, will be the bill. The company includes Leon Blank, Frieda Sibel and Ada Goldstein.

HORNE STOCK CLOSES

YOUNGSTOWN, O., Sept. 12.—The Horne Stock Co., under the direction of Basil McHenry, closed last week a very successful season at Idora Park, and the members of the company went their various ways. Alfred Webster, Pearl Lewis and James Swift have joined the Wills Stock Co. at Chester, Pa. Louis Lytton, Madeline Kent, Margia Dow and Henry Gurvey go to Chicago. Alva Simms goes into vaudeville and Florence Arlington goes to Cleveland, O.

NIGGEMEYER SIGNS BURNETT

MINNEAPOLIS, Minn., Sept. 17.—Rexford Burnett has been engaged by C. A. Niggemeyer for juvenile roles with his stock company in this city and opens next week in "The Silent Witness."

JACK BOYLE STOCK CLOSES

LA FAYETTE, Ind., Sept. 17.—The Jack Boyle Stock closes at the Family Theatre, here, next Saturday.

Stock and Repertoire Advertising on Page 34

GLASER CO. DOES NEW PLAY

DETROIT, Mich., Sept. 17.—The Vaughan Glaser stock company, which has opened at the Adams Theatre, here, last week put on a new play called "Bonnie," by Maravane Thompson. It is intimated that the production was made as a try-out for a New York producer, but, if so, his name was not divulged. It is admitted, however, that new scripts on which Arthur Hopkins holds the controlling rights will be given a showing before the season is over and, therefore, there is a possibility that "Bonnie" belongs to him.

OREGON PLAYERS BEGIN SEASON

MILFORD, Pa., Sept. 14.—The Oregon Players, under the management of Dan Carlton, opened their season here last Monday to a large and enthusiastic audience and business has continued big. The company will play part of last season's territory, together with new bookings. The roster includes: Beatrice Earle, Johnny Baldwin, Charles Meinel, Fred Buskirk and Louie Goddard.

COLLINS CO. OPENS SEASON

Eddie B. Collins recently opened his third season at the head of his own musical comedy company presenting a repertoire of ten musical plays. Florence Wilmot and her Dancing Bantams and Roy Beverly's Original Harmony Four are featured with the company, which numbers twenty.

PLAN NO. 2 COMPANY

JAMESTOWN, N. Y., Sept. 15.—Unless present plans are abandoned, the management of the Pauline MacLean Stock Co., now playing here will open a second company at the Chester Playhouse, Chester, Pa., next Sunday, putting on "Within the Law," and following that with "The Rosary." The house, which was formerly known as the Family Theatre, has been bought by new interests.

PROVIDENCE LIKES STOCK

PROVIDENCE, R. I., Sept. 15.—Stock is certainly popular in Providence, as Charles Lovenberg, manager of the Albee Stock Co., which just closed in order that the house may take up its Winter vaudeville policy, has sold one hundred seats for the opening performance next year. The amount received, together with a collection, was turned over to the soldiers' tobacco fund.

GET TUNIS DEAN AS MANAGER

DETROIT, Mich., Sept. 18.—Tunis F. Dean, for many years with David Belasco and more recently connected with the Academy of Music in Baltimore, is now manager of the Vaughan Glaser Stock Co., in this city, having taken up his duties last week. The acquisition of Mr. Dean is looked upon as adding much strength to the company.

JANE SALISBURY IS SIGNED

SALEM, Mass., Sept. 15.—Jane Salisbury has been engaged as leading woman with the stock company that is playing at the Empire Theatre, here. It is expected that her addition to the company will help it to put in the most prosperous season of its career.

PERCY MELDON MADE DIRECTOR

WILKES-BARRE, Pa., Sept. 16.—Percy Meldon has been made stage director of the stock company which the Krueger Brothers installed recently at the Nesbit Theatre, here. He has started a new policy of stock production that is expected to be of benefit to the organization.

WILL RUN ALL WINTER

BRIDGEPORT, Conn., Sept. 17.—Ainsworth has been so good and the outlook is so bright that the John Himmellein Stock Co. is to remain here all season, according to a decision reached last week.

MELODY LANE

SONGWRITER BACK FROM THE FRONT

Lieutenant Gietz Rice, After Three Years in the Trenches, Tells of Songs the Soldiers Sing

Lieutenant Gietz Rice, of the first Canadian contingent, a pianist and songwriter who has been in the trenches in France and Belgium since August, 1914, is home on leave and is spending a few weeks in New York.

The Lieutenant, who left Canada a private, and won his promotion for bravery in one of the daring charges made by the Canadian troops, is a fine musician, and only took up song-writing since the war in order to supply the boys at the front with cheering tunes which could be rendered in the entertainments given back of the fighting lines for the soldiers who had just come out of the trenches.

"The boys are singing a great variety of songs," he said, "ranging from the standard ballads to the lightest comedy songs, with the comedy numbers predominating, and after a week in the trenches, covered with mud, continually under a raking fire, you can hardly blame the boys for wanting something amusing.

"Of the published songs those sung the most are 'Long, Long Trail,' 'Keep the Home Fires Burning,' 'Mother Machree,' 'What Do You Want to Make Those Eyes At Me For?' and 'Hawaiian Butterfly.' The clever recruiting songs I have heard in New York had not reached the front when I left," he continued, "but their lilting melodies will make them great favorites as soon as they are carried over.

"We have fourteen minstrel shows appearing nightly along the Canadian line, and the many actors and singers who are among the soldiers furnish an entertainment which compares favorably with some of the theatrical performances at home.

"We have motion picture shows, and the next time you see Chaplin jumping up and down on the screen in one of your New York theatres, you can know that back of the fighting line in France, the soldier boys are enjoying the same picture."

Mr. Rice is author and composer of "I Wanna Go Home," "The Issue of Rum," "A Conscientious Objector's Lament," and many other numbers popular among the soldiers.

The "Conscientious Objector" is one of the big hits in the revue at the Alhambra, London.

NEW FIRM HAS GOOD NUMBER

The new music firm, the Frances-Clifford Music Publishing Company, which will establish headquarters at 36 West Randolph Street, Chicago, has put a march-song number on the market called "Do Your Little Bitty Bit Right Now" that is fast getting a hold with the singers and public in the Middle West.

The words are by F. Belohlavek and C. C. Perkins, and the music by Edmund Braham, who has written many successes. The firm is also publishing a dainty little number in "When It's Rosebud Time in Red Bud I'm Coming Back to You," while another, which is now on the press, is "To You, Dear, to You," a semi-classical ballad.

SONG AD. COSTS $5,000

In the Sept. 27 issue of the *Saturday Evening Post*, Leo Feist has contracted for a full page advertisement in which to announce four popular publications.

The songs to be featured in the display are "Good-Bye, Broadway; Hello, France," "Where Do We Go From Here?" "Mother Dixie and You," and "There's Something in the Name of Ireland." The cost of this advertisement is $5,000, which establishes a record in popular music exploitation.

WITMARK SONGS IN CHICAGO

Monday night in Chicago was a great night for at least four people, and incidentally for two good songs and for the firm of M. Witmark & Sons who publish them. At the Majestic, Joe Howard got the biggest reception even he has ever enjoyed in the Windy City when he sang his new song "Somewhere In France Is the Lily." At the same theatre, on the same bill, the Bowman Bros. sang "Then I'll Come Back To You," that novel and clever song that the war has suggested—the best thing of its kind ever written, bar none. The Majestic audience rose and cheered and laughed at this song; and it was the same at the Palace, where Ed. Morton, who was the first to introduce "Then I'll Come Back To You," sang it until there were no more of its punch lines left to sing.

Telegrams of enthusiastic corroboration of these facts poured in on Julius P. Witmark Tuesday morning. Here are some of them:

"'Then I'll Come Back To You' meets with same success here at the Palace Theatre as in other engagements. Julie, the song is a winner—Ed. Morton."

"'Then I'll Come Back To You' a tremendous hit with us at the Majestic today. Biggest song we've had in years—Bowman Brothers."

"Act met with ovation at Majestic Theatre here. 'Somewhere in France Is the Lily' a veritable sensation. Absolutely the biggest song hit I ever had. Good luck and best wishes—Joe Howard."

Another telegram from Russell and Mack, who are playing over the Orpheum Circuit and are at present on the coast, read: "'Your Country Needs You Now' going fine. Put in 'Then I'll Come Back To You' today. It is the biggest applause-getter we ever heard. Write more choruses. It is an act in itself."

"OVER THERE" AT THE STRAND

Herbert Waterous, the concert basso, was the feature soloist at the Strand Theatre last week and with full orchestral accompaniment rendered the George M. Cohan song hit "Over There."

At every performance the song was received with the greatest enthusiasm, and nearly all the daily newspapers commented upon it. The *Globe* in particular, in addition to reviewing it in its news columns, gave it an extended editorial.

VON TILZER WRITES A FOX-TROT

Harry Von Tilzer, although best known as a song writer, occasionally turns his attention to the composition of an instrumental number. During his twenty-five years' experience as a writer he has to his credit a number of successful instrumental compositions. His latest, one in which he places much confidence, is a clever fox-trot and is called "The Old Town Pump."

LARGER OFFICES WANTED

The Al. Piantadosi Music Co. have outgrown their quarters in the Astor Theatre building and are on the lookout for larger offices.

Negotiations for a large space in a prominent Broadway office building are under way.

WITMARKS SIGN UDA WALDROP

M. Witmark & Sons have signed a contract with Uda Waldrop, by the terms of which the talented western composer will write exclusively for this house for a term of years.

O'HARA WRITES "OVER THE TOP"

Geoffrey O'Hara, supervisor of training camp music, stationed at Fort Oglethorpe, has written a march song entitled "Over the Top." Chappell & Co. will publish it.

HARRY ROGERS JOINS BDWY. CO.

Harry Rogers has joined the professional staff of the Broadway Music Corp. He will be connected with the Philadelphia office of the company.

COURTS TO DECIDE INTERPOLATION CASE

Music Publishers Looking Forward With Much Interest to Ruling in Long Disputed Question

The actual damage in dollars and cents which a music publisher suffers by the interpolation of outside songs in a musical production will for the first time be decided when the case of the Karczag Publishing Co. against the Shuberts comes up for trial this fall.

While the value of the interpolated number in a musical comedy or light opera production has for years been discussed, this is the first instance where the courts have been called upon to make a decision.

The publisher of a score, who at the last moment finds the musical honors of the piece carried off by some outside number often claims that it has worked a great financial damage to him, while the writer of the song is equally strong in his claims that the entire production was saved by his interpolation.

The matter, however, promises to be definitely settled by the Karczag case which was brought by the publishers against the Shuberts for introducing interpolations in the light opera "Her Soldier Boy." This piece had a prosperous run at the Astor last season.

The Karczag Co., which owns the publishing rights of the piece, which is an American adaptation of "Gold Gab Ich Fuer Eisen," claims that the production rights of the piece were given to the Shuberts with the understanding that if any interpolations were necessary, the plaintiff was to supply them. The plaintiff alleges that without its knowledge or consent a number of interpolations were introduced in the production furnished by another publishing house.

The Karczag company, by reason of these interpolations, claim damages in the amount of $50,000.

BDWY. SONG HEARD AT COLUMBIA

At the Columbia Theatre on Sunday night Jimmy Lucas successfully introduced the Broadway Music Corporation's song, "I May Be Gone for a Long, Long Time." He was assisted by an elderly gentleman who, garbed in the uniform of the Grand Army of the Republic, effectively rendered the chorus from a box.

HOLIDAY CLOSES MUSIC HOUSES

Monday found 90 per cent. of the popular music publishing houses closed, while the staffs of those remaining open were greatly reduced.

The occasion was the celebration of the Jewish New Year.

"OVER THERE" REPRODUCED

By permission of the William Jerome Co., the New York *World* in the magazine section of last Sunday's edition reproduced the words and music of the George M. Cohan song hit "Over There."

BERLIN HAS NEW MUSICAL PLAY

"All Night Long," a new musical comedy by Avery Hopwood, with music by Irving Berlin, is scheduled for early production by Selwyn & Co.

BROADHURST PLAY SET TO MUSIC

"What Happened to Jones," set to music and rechristened "Joyous Jones," is now running under the latter title in Auckland, New Zealand.

NORA BAYES SINGS "LADDIE BOY"

Nora Bayes has returned to vaudeville, and in a new act is making a feature of Gus Edwards' new song "Laddie." It has gone very well whenever she has used it.

NEW SONGS ARE IN DEMAND

Kendis and Brockman, the two "James Boys," as their friends in the music world call them, have an exceptionally fine collection of songs this season, and their offices are crowded daily with professional singers.

The best numbers in their catalogue are "Youse Honey to Your Mammy Just the Same," "O'Brien Is Looking for You," "Somebody Stole My Heart," "When the Last Rose of Summer Is in Bloom" and "You Are a Wonderful Baby."

REGIMENT ADOPTS MARCH SONG

To the tune of "Good-Bye Broadway; Hello, France," the Third Iowa, or, as it is now called, the 168th Regiment, U. S. Infantry, will embark for France.

Col. E. R. Bennett, who heard the song in one of the local theatres, exclaimed after its rendition "That is the song for me," and immediately took steps to obtain a copy. The regiment have learned the song and have adopted it as their marching song.

B'WAY HAS PATRIOTIC SONG HIT

A record of the patriotic song hits of the season would not be complete without mention of the Broadway Music Corporation's "I May Be Gone for a Long, Long Time," a song which is gaining in popularity each day.

First introduced by Grace La Rue in "Hitchy Koo" it has been taken up by scores of the leading vaudeville singers, and scarcely a bill is presented without it.

STERN SONG SCORES QUICKLY

The new Gilbert and Friedland song, "Set Aside Your Tears for Laughter," introduced by these clever writers in vaudeville, has scored one of the quickest successes on record.

Although less than three weeks old it is being featured by scores of the best known singing acts, and the trade demand is exceptional.

Jos. W. Stern & Co. are the publishers.

HARRIS SONG REVIVED

"Break the News to Mother," the old Chas. K. Harris song hit, was introduced by Belle Baker at the Riverside Theatre last week, where it was received with an enthusiasm equal to any aroused by the famous Harris song during the Spanish-American War.

This number is enjoying a popularity which promises to surpass its great vogue of twenty years ago.

MULLANE SENDS A WIRE

Frank Mullane, one of the first singers to introduce the new George Meyers' song "Homeward Bound," tried it out in New London, and after the first performance sent the following telegram to the Feist house: "Just a line to inform you that 'Homeward Bound' proved the best applause getter I ever used. It even stopped the supper show."

BALLAD PRICE IS LOWERED

"For You a Rose," the Cobb & Edwards ballad originally listed by the Remick Company as a standard or high-priced publication, has been transferred to the popular catalogue.

The song can now be purchased on the ten-cent counters.

HOLMES SINGS BRANEN SONG

Earl Holmes, with Neil O'Brien's Minstrels, is successfully singing the new Jeff Branen song, "All That I Want Is in Ireland." This number is the leading seller in the Branen catalogue.

BLOOM BUILDING THEATRES

Sol Bloom, who was one of the big music publishers a few years ago, is building three theatres on West Forty-second Street. All will be operated by the Selwyns.

BURLESQUE

IRWIN SUES THE COLUMBIA OVER ADVERTISING

ASKS RETURN OF $880

After more than a year discussion over the return of moneys which he claims were withheld from him without his consent during the season of 1915-16, when he produced the "Majestics" on the Columbia Circuit, Fred Irwin has brought suit in the Municipal Court against the Columbia Amusement Co. for $880.

Irwin claims that when he returned to the circuit with his show that season, after an absence of several years, the manager of every house withheld a certain sum of money for extra newspaper and other advertising that was contracted for without his consent. In some instances, he was also charged with the rent for theatres which were kept closed in certain cities so that there would not be any opposition, he charges.

He alleges that when he or his representative went into a theatre either with or in advance of the show that season the house manager would state that he had a certain amount of extra advertising that week for the show. He would not ask Irwin or his emissary whether or not they were inclined to share in the expense, he says, but took it for granted and at the end of the week simply held out the amount used for the purpose from the money turned over to the show as its share of the receipts.

He also claims that in Boston he was compelled to pay $54 toward the rent of the Grand Opera House, so that no opposition would be there to play against his show. In Cleveland, he says, he had to contribute $15 toward the rent of the Lyceum Theatre for the same purpose. Twenty-four was taken out in Philadelphia for the rent of the Empire Theatre there, he says, and in Rochester, N. Y., he was compelled to pay a toll of $20, he charges.

The complaint then states that in various cities along the Circuit amounts from $15 to $125 were taken out for newspaper advertising which the complainant was forced to share without his consent.

When Irwin returned from the road that season he placed the matter in the hands of his attorney, Abe. Berman, who asked the Columbia Amusement Co. to return the amount alleged to have been withheld from his client. Leon Laski, attorney for the Columbia people, took the matter in hand and negotiations looking toward a settlement were carried along for a considerable length of time. However, no settlement could be reached, so papers in the suit were served on the Columbia officials last week and the case was placed on the Municipal Court calendar to be tried tomorrow.

Should Irwin prove successful in this suit it is expected that he will bring an action against the Circuit for the amounts he spent last season and this season as well for his "Big Show," and "Majestics," now operating on the Circuit.

Last Saturday he sent out a circular letter to all theatre managers on the Columbia Circuit, stating that the "Big Show" this season had passed the censorship of the public and press and was conceded to be one of the best burlesque shows ever produced.

In order to make it so he states that it costs him $300 a week more to run this show than it does the average show on the wheel. Feeling that he has done his share to please the patrons of the theatres his show is playing he asks the managers to assume one-half of this amount the week the show plays their houses. He says that he does not expect them to do so, but that it will prove the inconsistency of their asking him to participate in the advertising expense.

EMPIRE, CLEVELAND, HAS FIRE

CLEVELAND, O., Sept. 12.—A slight fire occurred early this morning in the Empire Theatre which was extinguished before any material damage was done. In fact, it was so slight that the "Army and Navy Girls," the current attraction, gave the matinee performance as though nothing out of the ordinary had happened. About four years ago the stage of the house was completely gutted by fire, and the Charlie Robinson Show, which was playing there at the time lost all of its scenery and much of its wardrobe.

SOUBRETTE JUMPS SHOW

CLEVELAND, O., Sept. 13.—Pearl Mitchell, soubrette of the "Army and Navy Girls," suddenly jumped the show after last night's performance and left the city. Jenny Ross has been engaged in her place and arrived from New York today. She will open tomorrow.

SHOW HAS $9,000 WEEK

The "Whirlie Girlie Girls" have the distinction of doing the greatest week's business ever done in burlesque.

During the week of Sept. 2 at the Gayety Theatre, Minneapolis, this show did a gross business of over $9,000.

KOSTER REMAINS WITH "FOLLIES"

PITTSBURGH, Pa., Sept. 18.—Charles "Kid" Koster, in advance of "The Follies of Pleasure" Company, denies the report that he has tendered his resignation to the management of the show. He says he has no idea of leaving the company.

GIVE PARTY FOR CAIN

Maurice Cain, manager of "Hello America" company, was tendered a birthday in Baltimore last week at the Hotel Kernan. Among the many presents he received was a large silver loving cup from the girls in the chorus.

LEO McDONALD MADE MANAGER

Leo. McDonald has been appointed manager of the Fred Irwin Big Show. McDonald is responsible for the book of the show this season, which was staged under the personal direction of Fred Irwin.

DOLLY WEBB QUITS

PHILADELPHIA, Pa., Sept. 13.—Dolly Webb, prima donna of the "Darlings of Paris" company, handed her notice to the manager while playing here to take effect in Scranton, Saturday, Sept. 15.

QUITMAN MADE MANAGER

Max D. Quitman, for the last three years private secretary to Max Speigel, has been appointed assistant manager and director of publicity of the "Social Follies" company.

CHARLES BARTON BACK

Chas. Barton returned to New York last Friday from a trip to Boston, Buffalo and Philadelphia. He left again Monday for another trip around the country.

GRACE FLETCHER HAS PARTY

Grace Fletcher, co-star with Tom Coyne in the "Some Babies" Company, was given a theatre party at the Gayety, Brooklyn, last Wednesday night.

BURLESQUERS ENTER LEGITIMATE

The Wood Sisters, several seasons ago with the "Million Dollar Dolls," are rehearsing with "Little Springtime," for Klaw and Erlanger.

LOUIE DACRE OPERATED ON

Louie Dacre is recovering from the effects of a serious operation at the Lakeside Hospital, Cleveland, O.

KEEP HOLDER OF NEW FRANCHISE A SECRET

MAY BE CIRCUIT PRODUCTION

Much curiosity is being manifested in burlesque circles regarding the ownership of "The Gay Morning Glories," which is to take up the route of the "September Morning Glories," on the American Burlesque Circuit Oct. 1, many persons familiar with burlesque inclining to the belief that Chas. M. Baker, who is assembling the show, is acting as a "dummy" for persons who will take over the company later. These persons, it is hinted, are high in the councils of the American Circuit. They will assume control after the farce starts, it is believed by many.

Little could be learned as to what disposition Izzy Weingarden would make of his equipment and principals when his show closes on Sept. 29. His piece is a Chicago production as it was rehearsed there and the scenery and equipment brought East from that point.

Baker has already engaged the principals and members of the chorus for the new show and they have been rehearsing at a local hall all week, under his direction. Rehearsals are proceeding rapidly and Baker claims that the show will be in tip-top shape to take its place on the wheel a week from Monday.

The principals whom Baker has engaged are: Mark Lea, who will be featured; Joe Cunningham, Bernie Clark, Mabel LeMonaire, Jessie Howard, O. F. Cale, Monica Raymond and Hattie Beall and Aug. Glaig, who were in the "September Morning Glories" show at the beginning of the season. The book is by Mark Lea. Sam Robinson is to be manager, John Dow, advance agent, and George Bragg, leader.

The piece will take its regular place on the wheel at the Gayety Theatre, Philadelphia, Oct. 1, but, prior to that time, will have a few days seasoning on the one night stands.

"MAIDS OF AMERICA" IMPROVING

BOSTON, Mass., Sept. 15.—The "Maids of America" playing the Gayety this city is rounding into great shape. With Weston and Symonds and Calvert, Shane and Bisland in the cast and the new material written by Billy K. Wells, it is second to none on the Columbia Circuit.

Of the original cast that started the season Al. K. Hall, Bobby Barry and Florence Rother are the only ones with the show; they, with the new members, are putting plenty of speed and comedy in the show.

TO UNDERSTUDY KITTIE GLASCO

WASHINGTON, D. C., Sept. 15.—Maurice Cain, manager of the "Hello America" company, made Jean Fleming the understudy to Kittie Glasco, ingenue of the company today.

"AVIATORS" DOING WELL

BUFFALO, N. Y., Sept. 17.—The Aviators have been doing great business at the Garden Theatre this week. The principals are the same as when the show opened its season, not one change being made.

ELKS DINE "MONTE CARLO GIRLS"

COATSVILLE, Pa., Sept. 13.—The local Elks gave the "Monte Carlo Girls" a theatre party here tonight. After the show a banquet was tendered the entire party at the club rooms.

Burlesque News Continued on Pages 31 and 33

AKRON HAS STOCK BURLESQUE

AKRON, Ohio, Sept. 13.—The Music Hall Theatre now houses stock burlesque. It has been renamed the Folly. J. A. James, formerly of the Folly, Detroit, is the manager. The company roster includes, Carl Mills, George Bartlett, Palmer Hines, Al Findlay, Dick Griffen, Harry Ackerman, Irene Hardy, Ethel Bartlett, Libby Blondell, Marie Baker, Louise Wolf, Babe Mills, Nancy Wesley, Claudia Hewlette, Dora Maison, Peggy Connelly, Jerry Blossom, Vellama Parsons, Bessie Collins, Stella Gordon, Florence Tillie, Flo Adair, June Selby, Tessie Baker, Jerry Devere, International Four, Bennet and Davis.

TO PLAY STAMFORD WEDNESDAY

STAMFORD, Conn., Sept. 17.—The Columbia Amusement Attractions are playing the Stamford Theatre, this city, Wednesday, before opening at Bridgeport. This fills in the one day open on the week after the Empire, Brooklyn.

The shows now play Plainfield, Monday; Perth Amboy, Tuesday; Stamford, Wednesday and Bridgeport the last three days of the week. It is optional with the show whether it books Stamford or not.

PECK COMPLIMENTS GUGGENHEIM

Dan Guggenheim, manager Watson's "Orientals," received a letter last week while playing the Olympic, from General Manager Geo. Peck of the American Burlesque Circuit, complimenting him for the show he is offering. He said "it's a credit to the circuit."

DIXON STARTS SMOKE FUND

Henry P. Dixon has started a soldiers' tobacco fund to be raised each week by principals of his Big Revue contributing 25 cents each and the members of the chorus 10 cents each. The amount raised will be sent to headquarters at regular intervals.

REEVES SHOW HELPS FUND

BALTIMORE, Sept. 18.—The Al Reeves Show scored exceptionally well at the Palace last week. Maybelle Gibson, of the show, collected $275 for the Transport Tobacco Fund on Thursday night.

MATT KOLB IS A DADDY

Word has been received from Matt Kolb, featured with the "Darlings of Paris" company, that he has an heir, born at the St. Bernard Hospital, Chicago, Sept. 10 The boy is an eight-pounder.

GIBSON TO QUIT "BOWERYS"

Herman Gibson, juvenile, will close with the "Bowery Burlesquers" at the Empire, Brooklyn, Saturday night. He has been engaged to play the juvenile role with a musical production.

BURLESQUERS ENTER VAUDE.

Swartz and Clifford opened on the Loew time last week, with the Pantages to follow. They were with "Blutch" Cooper's "Globe Trotters" last season.

NADINE GREY IS SIGNED

Nadine Grey has been engaged as soubrette by Ike Rose for his "Only Girl" company. Sam Reider will do the advance work.

IRWIN DOES BIG BUSINESS

Fred Irwin did the largest Mardi Gras week's business at the Casino, Brooklyn, last week ever done since the house opened.

BANKS GOES WITH REID

Charlie Banks started this week at Yonkers to do the advance work for Jack Reid's "Record Breakers."

NIBLO WITH SIDMAN SHOW

Frankie Niblo, formerly of Niblo and Spencer, is doing the soubrette role with the Sim Sidman Show.

ANN SUTER

"The Chic Comedienne"

Just From Dixie

THIS WEEK (SEPT. 17)
B. F. KEITH'S BUSHWICK THEATRE

NEXT WEEK (SEPT. 24)
B. F. KEITH'S ALHAMBRA THEATRE

DIRECTION—NORMAN JEFFRIES

At B. F. Keith's Royal Theatre This Week

ON SECOND AND
STOPPING THE SHOW

GEORGE and LILY GARDEN

PREMIER XYLOPHONISTS

Direction
Gordon and Lewis

AT B. F. KEITH'S
ORPHEUM THEATRE, BROOKLYN
NEXT WEEK, SEPT. 24

ABOUT YOU! AND YOU!! AND YOU!!!

FRANK COTTER, the clown, has enlisted in the Navy.

Walter White has joined the Maple Leaf Quartette.

Jack Murphy has quit his job as clerk at the Normandie Hotel.

Carol Buchanan is a patient in the American Hospital, Chicago.

Andrew Tombes has quit vaudeville to appear in the Century Show.

Violet de Vorne has left the American Hospital, Chicago, much improved.

Dorothy Geffen is doing the press work for the Adolf Bohm Ballet Intime.

Robb and Robertson are booked solid for the season on the Loew Circuit.

Griff Williams will manage Gus Hill's "Bringing Up Father" Co., to open Oct. 8.

Lew Kelly has gone to London, Eng., under engagement to Albert De Courville.

William Chamberlain has been made manager of the Indiana Theatre in Chicago.

Sandy Dingwall and Charles Buckley have returned to town from the Jersey coast.

John E. Langabee is in his thirtieth year as stage manager for Frank E. Henderson.

Fergus McCusker has been appointed treasurer of the Nixon Theatre, Pittsburgh, Pa.

E. B. Jack has been appointed manager for Daniel Frohman's production, "Seven Days' Leave."

Samuel M. Sidman has invested his surplus cash in a fine home on St. Andrew's Place, Yonkers.

W. M. Brown has been made general agent of Herbert's Greater Minstrels, and is headed south.

The Morette Sisters are now doing their specialty with Pepple and Greenwald's "All Girl Revue."

Louis Redelshimer is booking for the Chas. Parks' Dramatic Company which is playing through the south.

Beatrice Beckley has withdrawn from the cast of "The Knife," in order to rehearse for a new production.

Lester Lonergan arrived in this city last Saturday to direct rehearsals of "The Torches," which began this week.

Rollin Grimes, of the "Love o' Mike" Co., has been drafted for the National Army. He was married about a year ago.

Billy Sheehy, manager of Loew's DeKalb Theatre, celebrated the third anniversary of his marriage on September 14.

Alice Burns, of the "Oh Girl" Co., who underwent a surgical operation in the American Hospital, Chicago, is doing well.

Mark Gates, of Indianapolis, has leased the Valentine Theatre, Toledo, O., and will convert it into a motion picture house.

E. D. Price, who has been out ahead of "Here Comes the Bride," will go out ahead of "Miss Springtime" for Klaw and Erlanger.

Paul Dickey, while at his summer home in Fisher's Island, N. Y., completed a new play, the title of which has not been selected.

William Tower, who has been a patient in the American Hospital, Chicago, for a few weeks, has been discharged, much improved.

E. A. Weil, recently press representative for Weber and Anderson, is to produce vaudeville sketches with legitimate stars in the cast.

Mark Monroe will handle the acts of Abslam Shariff, during the war, as the latter has been accepted for service in the U. S. Army.

Charles Lahr is now the manager of the Lakeside Park Casino, succeeding Harry A. Hawn, who was killed in an automobile accident.

Jesse Weil has sold his interest in "Ragtime a la Carte" to Harry Cordlan, the St. Louis producer. The conscript caught Weil.

Dave Rosenthal, formerly assistant manager of Loew's Bijou Theatre, has been transferred to the DeKalb in the same capacity.

Anna Cunningham has left the offices of the International Circuit to become assistant treasurer of the Majestic Theatre, Brooklyn.

Sam Harris and Irving Ackerman, the Pacific Coast vaudeville managers, are expected to arrive in New York this week from Chicago.

Allene Durano, formerly playing a lead in "It Pays to Advertise," is now supporting Hans Roberts in the vaudeville playlet, "Cold Coffee."

Charles Burkhardt and William Gross are doing a double, having given up their plan for a girl act because they could not get chorus girls.

Harry J. Martin, treasurer and press agent of Macauley's Theatre, Louisville, for several years, has been appointed manager of that house.

John Pinkles, house superintendent of the Hudson Theatre, Union Hill, has been busy this Summer supervising the renovation of that house.

Allen Doone, the Australian actor-manager, is negotiating for the Australian rights to "Maytime," "Over the 'Phone" and "Her Soldier Boy."

Ed Rose, author of "Turn Back the Hours," in which Mabel Estell will be starred this season, came over from Chicago to rehearse the piece.

Tom Clark, who did a boxing act with the Henry Burlesque Co. twenty-eight years ago, has opened a bowling alley on Washington Street, Brooklyn.

James Decker will be advance agent and George Welty, manager, of "The Man Who Came Back" Co., which William A. Brady will soon send on the road.

Albert Spalding, the violinist, has passed up $35,000 worth of concert contracts to join the Aviation Corps of the Signal Service as a military interpreter.

Joe H. Lee has just finished his second season with Pawnee Bill's "Pioneer Days" Wild West Show, and is now at the Pawnee Bill Ranch, Pawnee, Okla.

Jane Houston returned from her vacation at Byrdcliffe, N. Y., last Friday, to begin rehearsals this week with William Faversham in "The Old Country."

Olive Saylor, dramatic critic for the Indianapolis *News*, has sailed for Russia to make a tour of that country. She is to write a book on the Russian Theatre.

Walter Keefe, the New York representative of the Pantages Circuit, left Friday for a hurried business trip to Chicago. He is expected back to-morrow.

Charles Diringer, associated with the theatrical law firm of O'Brien, Malevinsky and Driscoll, is being congratulated upon his engagement to Miss Mollie Kaplan.

Joe Vion has been engaged by Norworth and Shannon to manage their "Odds and Ends" company, which opens at the Northworth Theatre on Oct. 15.

Eddie Small and Harrington Reynolds have formed a partnership to produce girl acts. Their first offering will be "Out There," with a cast of ten people.

Sam Bernstein is booking the Sunday vaudeville shows at the Olympic Theatre, Fourteenth Street, this season. Ten acts and a feature film are shown twice on that day.

Maclyn Arbuckle last week sold a piece of farm property in St. Louis which he has owned for ten years. He received $8,000 for it, which is $1,500 less than he paid for it.

Jane Houston, leading woman for William Faversham in "The Old Country," got a small piece of steel in one of her eyes last Saturday and is suffering with a swollen optic.

The Morin Sisters have returned from their vacation at Atlantic City and started their vaudeville engagements on the U. B. O., opening at Proctor's, Newark, N. J., last week.

Bessie Royal last week received routes of fifteen weeks for five acts over the Gus Sun Circuit. She also placed three acts with Walter Plimmer for engagements of five weeks each.

Oscar Reges, private secretary to Oliver Morosco, has joined the United States Signal Corps and has been made a sergeant. He expects to go into active duty the last of this month.

James Fenimore Lee, an old-timer, is to act again. He will return to the stage in "Rice's 1492," the piece he originally played in, when it is done again for the benefit of its producer.

Frank Hale, of Hale and Paterson, has signed a contract with the Ritz Hotel and Restaurant Company, of Buffalo, to put on a revue there late in October, to cost several thousand dollars.

Alfred A. Grasso, for years the Goodman Friday in the Henry W. Savage office, left the organization this week. Grasso acted in practically every capacity in the office during his service.

Fred Sarr, manager of the Holyoke Theatre, Holyoke, Mass., presented his wife with a new automobile and the couple motored to New York with Mrs. Sarr at the wheel, last Saturday.

Mike Slote, of the Mandel and Rose offices, is supplying vaudeville talent for the entertainment at the Martinique Hotel. The first production under his direction is a revue staged by Julian Alfred.

Mrs. N. W. Derr, wife of the manager of the Riverside Theatre, who has been treasurer of the Keith interests in Philadelphia, has been transferred to the staff of J. J. Maloney in the New York offices.

Morris Winthrop: Your brother, Philip, who leaves for France in a few days, is desirous of communicating with you, and wishes you to address him at "Provisional Department of Infantry Machine Gun Co., Syracuse, N. Y."

Charles F. McCarthy, old-time Irish character comedian, who was a great favorite with the companies of the late Edward Harrington, and a partner of Sam Rickey, is to return to the stage in "Saturday to Monday."

Treasurer William Goldhardt, of the Hudson Theatre, Union Hill, N. J., and his assistant, Byron Randall, visited Camp Dix, Wrightstown, N. J., last Sunday. Goldhardt will be in the next quota called for the Army.

Billy Grace has enlisted as a sergeant in the Quartermaster's Corps of the Army, and, as he sails in a few days, requests that all friends wishing to write him, address him at "229 West Thirty-eighth Street," New York City.

Sergeant Thompson Buchanan, of Company S, 159th U. S. Infantry, was granted a two weeks' leave of absence from Camp Zachary Taylor, in Kentucky, to go to Pittsburgh, Pa., to witness the production of his play, "A Woman's Way."

Sammie Spears, the energetic doortender at the Automat, between Forty-sixth and Forty-seventh Streets, on Broadway, has been recruited by burlesque. Leo Cahn discovered Spear and he is already showing signs of stardom.

Ted Hoffman, for the last sixteen years at Henderson's Music Hall, Coney Island, and Sydney Jacobson, for the last two and a half years at Loew's Fulton, Brooklyn, are now working together on the stage of the Grand Opera House, Brooklyn, for the Cecil Spooner Stock Co.

Katherine Murray, the singing comedienne, has received an offer from Oliver Morosco to appear in one of his forthcoming musical productions. Miss Murray, through her representative, Edgar Allen, declined the offer because of a prior contract to tour the Orpheum vaudeville circuit.

Mike Connolly, assistant to "Zit" of the *Journal*, has acquired a theatre. The house is called "The American" and is a picture house, with a large seating capacity, in New Rochelle. Harry Hirshfield, the artist, will contribute his services some night this week to help him put the proposition over.

A. J. Rochell is the manager of the Akron, O., Grand Opera House, playing burlesque. He will have for his assistants E. Hubbard, treasurer; S. L. McClelan, assistant treasurer; Dan McGown, stage carpenter; Ivan Brown, property man; Earl Fife, electrician; Perri Knett, doorman; Milton Baker, advertising agent.

Frank Simons has been made bandmaster of the Aviation Corps, at Fairfield, O.; Frederick W. Sutherland has the same position with the Engineer Corps, New York, and has J. J. Cheney as assistant. Ernest Gentile is assistant bandmaster of the United States Marine Corps. All of the above are members of John Philip Sousa's Band.

Conn Little, for the last twelve years treasurer of the Nixon Theatre, Pittsburgh, will be in charge of the box office of the Hitchcock Theatre, formerly the Forty-fourth Street Theatre, when it opens with "Hitchy-Koo" next Monday. Little was in the employ of Nixon and Zimmerman for the last twenty years as treasurer of a number of their theatres.

Frank White, for a number of years connected with the press department of the Orpheum vaudeville circuit in New York City, has resigned his position to return to his home town, Denver. White will succeed his father as the dramatic editor of the *Denver Post*. His father, who died some time ago, is well remembered by all the theatrical world as "F. W. W."

Claude L. "Duke" Boyd, who enlisted in the army, May 25, finished the season as treasurer of the Valentine Theatre, Toledo, O. He was mustered into service July 15 and was stationed at the armory in Toledo until Sept. 9, when he left for Camp Sheridan, Ala., where he is now located with the Thirty-seventh Division of the Seventy-fourth Infantry Brigade.

There Never Were Two Songs

introduced to Chicago audiences under more favorable conditions than last week, when for the first time in that city, at the Majestic Theatre

JOE HOWARD assisted by his clever partner **ETHLYN CLARK**

and their big Revue, sang his latest and what looks like his greatest success

SOMEWHERE IN FRANCE IS THE LILY

The melody is a wonderful march tune

while the lyric, by PHILANDER JOHNSON, is an inspiration.

Julius P. Witmark, N. Y.: *Chicago, Sept. 11, 1917.*
Act met with ovation at Majestic Theatre here. Somewhere in France Is the Lily a veritable sensation. Absolutely the biggest song hit I ever had. Good luck and best wishes. *JOE HOWARD.*

The other was **JOHN W. BRATTON'S** Great Novelty Song

THEN I'LL COME BACK TO YOU

THIS A DOUBLE-HEADER AND WAS SUNG BY

ED. MORTON AT THE **PALACE** AND **BOWMAN BROS.** AT THE **MAJESTIC**

and from reports received, neither act had extra choruses enough with which to satisfy their audiences. There are six of them, each a sensation.

Chicago, Ill., Sept. 10, 1917
Julius P. Witmark, N. Y.:
Then I'll Come Back To You meets with same success here at the Palace Theatre as in other engagements. Julie the song is a winner. *ED. MORTON.*

Chicago, Ill., Sept. 10, 1917
Julius P. Witmark, N. Y.:
Then I'll Come Back To You a tremendous hit with us at the Majestic today. Biggest song we've had in years. *BOWMAN BROTHERS.*

PROFESSIONAL COPIES (OF BOTH SONGS) AND ORCHESTRATIONS IN ALL KEYS NOW READY

M. WITMARK & SONS Uptown Prof. Rooms, AL. COOK, Manager 1562 Broadway, NEXT TO PALACE THEATRE

CHICAGO	BOSTON	PROVIDENCE, R. I.	PHILADELPHIA	BALTIMORE	SAN FRANCISCO	LOS ANGELES
Schiller Building	218 Tremont St.	18 Belknap St.	35 South 9th St.	New Reilly Hotel	Pantages Building	Continental Hotel
TOM. QUIGLEY	JACK LAHEY	J. CROWLEY	ED. EDWARDS	F. HARRISON	AL. BROWNE	B. HAGAN

GEO. CHOOS Presents **EDDIE VOGT** IN "The Bride Shop"

SONNIE JUSTIN BILLY

DINKINS, McCARTHY & EVERETT In "HOW IT HAPPENED"

Direction IRVING COOPER

(Formerly Dinkins-Everett & Co.)

"BREAK THE NEWS TO MOTHER"

VAUDEVILLE ACTS

(Continued from page 9)

FRED J. ARDATH CO.

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Comedy skit.*
Time—*Fourteen minutes.*
Setting—*Full stage special.*

Fred J. Ardath has four men and a woman presenting his old "hokum" vehicle, "The Decorators."

There is just a thread of a story to start with, which is again picked up at the finale so as to give the sketch a semblance of meaning. Still, the other business which is interpolated to occupy the balance of the time is so well presented that the turn is bound to be a desirable one in the three-a-day houses. The splattering up with paste of the four men in the act and the manner in which it is done keeps the audience on edge throughout the offering. The man playing the "drunk," which is the original Ardath role, is a very capital performer. The other two, who act as foils for him, give a creditable performance and the woman's role, even though of very little consequence in the turn, outside of being the basic principal of the story, is well acted. The minister who comes in at the end furnishes a number of laughs.

The turn is a sure fire laugh producer and will undoubtedly find plenty of work in the three-a-day houses. A. U.

NEW YORK COMEDY FOUR

Theatre—*Proctor's 125th Street.*
Style—*Comedy quartette.*
Time—*Seventeen minutes.*
Setting—*In one.*

This quartette would do well to look up the meaning of originality in the dictionary, for it would profit thereby. The New York Comedy Four work exactly along the lines of the American Comedy Four and the Monarch Comedy Four and, for that matter, all other so-called "Comedy Fours," that we have seen. This particular quartette, however, is weaker, vocally, than most of their predecessors, and have comedy of the lowest sort.

The quartette consists of a straight, an Italian, a tragedian, and a fourth member who might be anything from a Jew to an Irish character.

They sing several songs, and, sandwiched between their numbers, is considerable slapstick and hokum comedy. At best, this style of act does not get very far in modern vaudeville, the booking policy being seemingly set against slapstick quartette acts. These four boys should seek something new in the quartette field, if the act is looking for long booking. H. G.

EARLE AND CURTIS

Theatre—*Harlem Opera House.*
Style—*Skit.*
Time—*Thirteen minutes.*
Setting—*Special.*

The setting for this act represents the exterior of a railroad station (in one).

Due to the tardiness of her husband, the girl in the act has missed her train. This starts a cross fire dialogue between her and her husband concerning tardiness, time-tables, and kindred subjects. After the dialogue, which is rather bright and snappy, the pair close with a novelty song.

A negro porter is also employed for a minute or two in the act to bring out a comedy point. The turn is a good one of its style. H. G.

WEBER AND REDFORD

Theatre—*Proctor's 125th Street.*
Style—*Juggling.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

The team of Weber and Redford consists of a straight man and an eccentric. Their routine is made up of juggling and balancing various articles, such as balls, plates, sticks and hats. The eccentric's work is mostly on the hokum order, done only to get laughs. Most of the difficult feats are performed by the straight, who is an adept in this line of work.

The turn is very entertaining, but its running time should be considerably shortened. H. G.

CLAIRE HARRISON & CO.

Theatre—*Proctor's 125th Street.*
Style—*Singing and dancing.*
Time—*Fifteen minutes.*
Setting—*Special in one.*

Ben Harrison has been careless in the assemblage of this act, inasmuch as he has delved into the ever-handy domain of burlesque and uses one of its bits for the opening.

The bit is that of a very much perturbed woman. A man comes along and inquires what has happened, and she says she has lost $5. He then takes a bill from his pocket and she recognizes it as the one lost.

Not sufficiently satisfied with ending the bit here, Harrison goes further by having the woman beg him for a kiss, which he gives her and she in turn hands him the money.

This bit is getting shop worn in burlesque already and Harrison should leave it alone. As a matter of fact, with the exception of the dance done by the other man and the novelty song and dance finish of the act, the turn is nothing but an assemblage of crude bits and will hardly ever be recognized as a suitable vaudeville vehicle by those who are seeking wholesome and entertaining material for their audiences.

It would be most advisable for Harrison and his support to cut or drop all of the business up to the finale from the act, and scour about and get real material, providing, of course, they desire to play vaudeville dates. A. U.

THE FUTURIST EAST LYNN

Theatre—*Proctor's 125th Street.*
Style—*Comedy playlet.*
Time—*Fourteen minutes.*
Setting—*Special in one.*

This travesty is so far overdrawn that it appears brutal in its grotesqueness.

The story is that of a women of the future, who attempts to take away a home drudge man from his neglectful and false wife. The protestations of love, even though taken in a humorous sense, are carried too far, and simply become repugnant to those who are compelled to sit through the turn and see the man, garbed in a house apron, trying to get the woman to desist in her protestations. Then, when she sees that he still has confidence in his wife, she tells him she will prove the latter has been false to him.

The screen is then lowered, showing the wife escorting her stenographer from the office into an automobile bound for a Summer park, where she makes violent love to him amid the attempts of other woman to take him away from her. This decides the man that the wife is untrue and he is willing to run away with the other woman. A. U.

CAROLL AND GUSSAY

Theatre—*Dyckman.*
Style—*Comedians.*
Time—*Nineteen minutes.*
Setting—*In one.*

These two men, dressed at the opening in Tommy Atkins uniforms and singing a typically English song, have little to recommend them outside of their nerve. They interpolate several bits of German talk in their opening song which seems a dangerous experiment these days. The bits employed are time worn also.

They follow their opening with a sailor song in which they interpolate such old material as "the catfish has kittens" and then do a hornpipe made up as Jews by wearing low-crowned derbies. The line that one of them "would like to squeeze a lemon over a synagogue to see the Jews run out" is a direct insult and should be immediately withdrawn. A toreador song means little and the walk off at the finish is bad. All in all, this pair had better volunteer and go to war, for their act is poor. S. L. H.

MASON AND VIDOCQ

Theatre—*Proctor's 23rd Street.*
Style—*Song and talk skit.*
Time—*Fifteen minutes.*
Setting—*Special.*

Mason and Vidocq, two men, work in one on what is supposed to be the roof of an apartment house. One of the men is made up as a crook, while the other plays a crook role in blackface.

The pair is supposed to be trying to make their get-a-way. Considerable cross-fire is indulged in and some hokum comedy, after which the pair finish with a song about the stars in the sky and the stars on earth, the latter being represented by such men as Charlie Chaplin, President Wilson and others, whose pictures are flashed on the screen during the progress of the number.

A nonsensical plea for enlistment and the stuff about "I'm going to enlist" is very much out of place at this time when the subject of war and enlistments should be treated with sincere respect on the stage.

The act, as a whole, is of a very mediocre type. H. G.

DICK WILLIAMS

Theatre—*Proctor's 23rd Street.*
Style—*Guitar and singing.*
Time—*Nine minutes.*
Setting—*In one.*

Dick Williams starts his routine with a patriotic song, passably rendered. He then makes an exit, returning with a guitar, and the rest of his numbers, all of a popular sort, are rendered with a guitar accompaniment.

Williams should be more careful of his appearance, his poorly hanging suit being particularly noticeable in his opening number, when he should be striving to make the best possible impression.

As to the routine of the act, it is entertaining, although a guitar and orchestra combination is rather weak. Williams plays his guitar accompaniments well. If the act had a little patter with it to break the sameness of the routine, things would be greatly improved. H. G.

DANIELS AND MOORE

Theatre—*Dyckman.*
Style—*Piano and songs.*
Time—*Fifteen minutes.*
Setting—*Special in two.*

Bert Daniels, formerly of Daniels and Conard, and a chap named Moore, are breaking in a new act which shows much promise. Opening with an old semi-popular number, Daniels, seated at the piano, plays the introduction in an affected manner. Moore sings nicely in a good tenor voice without any gestures. The second number is a well rendered Irish song, and the third a piano solo by Daniels brought big applause.

Daniels is dressed in an Eton outfit and Moore in conventional tuxedo. The special set has a blue silk back drop. With a little more pep, the act should be right in line for the big time. S. L. H.

PAT BARRETT

Theatre—*Proctor's 23rd Street.*
Style—*Singing comedian.*
Time—*Eleven minutes.*
Setting—*In one.*

Barrett is a singing character comedian who depends mostly upon his personality to carry him over. This proves to be successful, as he holds the attention of his audience throughout the turn.

The act consists of four character songs, mostly of the English type which are true delineations of actual happenings in life. His third number is the most impressive of his routine, and should be used as the closing number of the act instead of in its present position.

The act is one that will always get a feature spot on small time theatre bills. A. U.

JOE GREENWALD AND CO.

Theatre—*Bijou, Brooklyn.*
Style—*Playlet.*
Time—*Twenty-four minutes.*
Setting—*Special.*

The title of this playlet is "Lots and Lots." It is well acted and has a very entertaining plot that holds interest throughout and furnishes an abundance of laughs. The turn is far above the ordinary found at the smaller houses, and, in fact, could play the bigger houses with success.

The scene represents the office of Simon Mutterzolb and Son, who have purchased a tract of land in the country. The plot deals with a scheme to get the land away from the Mutterzolbs by means of a fake expert opinion that declares it of little value.

A girl, to whom Simon objects as a future daughter-in-law, saves the day. So, of course, everything ends happily for the heroes, while the villain gets his just punishment, as is the case in all well regulated plots.

In the hands of a less capable author, the playlet might have been very ordinary, but whoever wrote "Lots and Lost" has developed his situations excellently and has adorned his offering with plenty of laugh lines and funny situations.

The man who acts the role of Simon, a lovable old Jew with all the business instincts of his people, does it excellently, while the rest of the company gives good support. H. G.

THREE TWINS

Theatre—*Hamilton.*
Style—*Singing and musical.*
Time—*Eleven minutes.*
Setting—*Full stage.*

Whether or not these three pretty little girls are twins or triplets is a matter for conjecture, for, as far as their work at the piano is concerned, there certainly is some resemblance. The trio with their piano and violin specialty, have an unusual act, but when it comes to voices, all of the good impression made by their instrumental endeavors is lost. It seems to be very trying on their vocal chords for them to render the numbers they use through the turn. This part of the act should be eliminated altogether.

The opening, with two girls seated at an upright piano and one at a grand, starts off like a big time act, with the rendition of a popular medley. Then, however, the mistake is made of letting two of the girls come forward to offer a ballad. There is no blending of voices and the good impression made at the beginning is lost sight of. Then the other girl offers a sentimental ballad which also proves to be out of place, as her voice is raspy and just about audible. However, if they desire to retain the songs, they might finish their act with the singing of the ballad as at present, for it is a novelty finish. Outside of this, they should confine their work in its entirety to the pianos and violins. A. U.

SCOTT AND CARROLL

Theatre—*Proctor's 58th Street.*
Style—*Comedy skit.*
Time—*Twelve minutes.*
Setting—*In one.*

"The Raw Recruit," is the title of a comedy skit presented by a black face comedian and a military girl.

The entire routine is based upon military topics, beginning with a man who is reluctant to answer the call of his country and continuing right through to where he is a finished soldier, with various burlesque bits interpolated such as taking the pedigree of the recruit and other minor pieces of business.

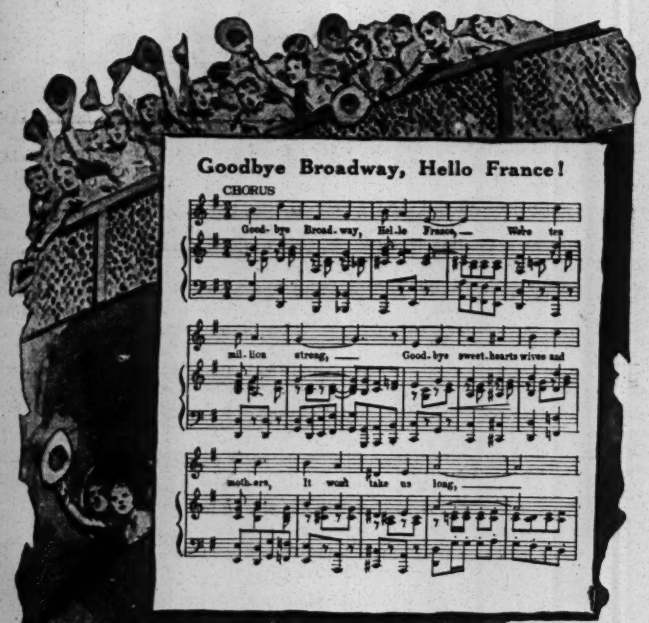
The pedigree bit is very much overdrawn and some of the answers border on suggestiveness. The bits of this character that might be eliminated are the "dependent women" and "I have not been home since day before yesterday."

The act is well presented and, being on a topic of the day, is an acceptable one for an early spot in the three-a-day houses. A. U.

You can't go wrong with any 'Feist' Song

The Four Big Song Hits!

You'll want them for your piano, talking machine, or player piano—why not get them now? They are sweeping the country. Everybody wants to hear them, to sing them, and to dance them. They've caught on *strong*.



Goodbye, Broadway, Hello France!
When you play and sing this song, you'll know why the regiments on their way to France adopted it as their own. In the language of the boys—"It's got everything." The big hit of the New York Winter Garden and positively the biggest song hit of the year. A wonderful fox-trot or one-step. By Reisner, Davis and Baskette.

Just try over the choruses printed below and then you'll know why song experts consider these four songs in a class by themselves.

You've simply got to have them if you want to play and sing the latest and most popular tunes—the four really *big* hits of the year.

Vaudeville performers are singing them in hundreds of cities to thousands and thousands of people who applaud vigorously, thus showing *their* approval.

If you haven't heard them in your city as yet be sure to tell your Theatre Manager you would like to hear them sung. He will be glad to accommodate you. And get all four of them for yourself, today.

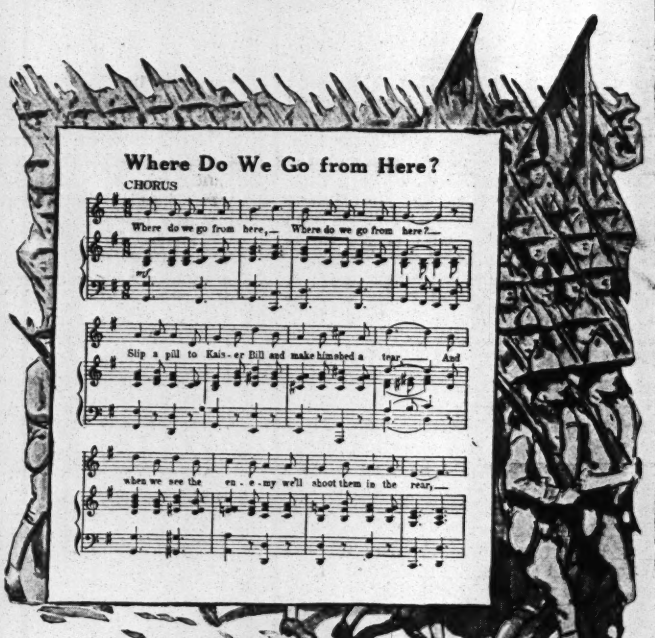
On Sale Today

At all music and department stores, or at any Woolworth, Kresge, Kress, McCrory, Kraft, Grant or Metropolitan store.

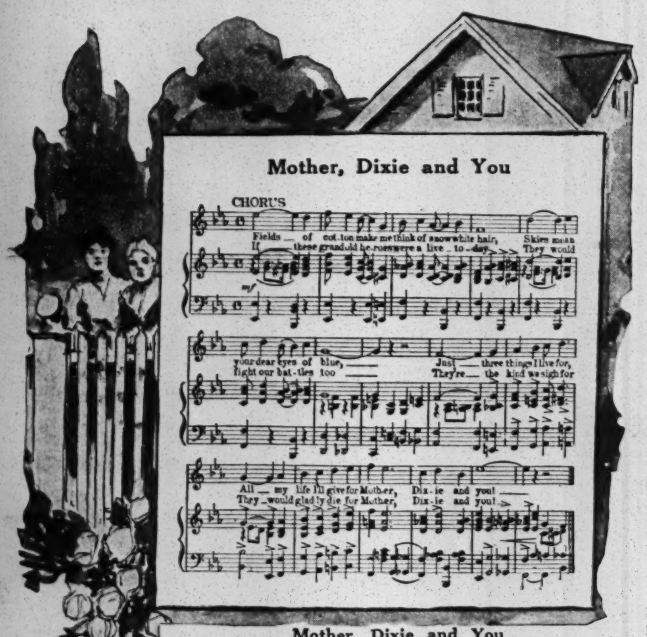
Other Popular "Feist" Songs

These songs are printed in the new "Feist" easy-to-read style. Complete song at a glance. No leaves to turn.

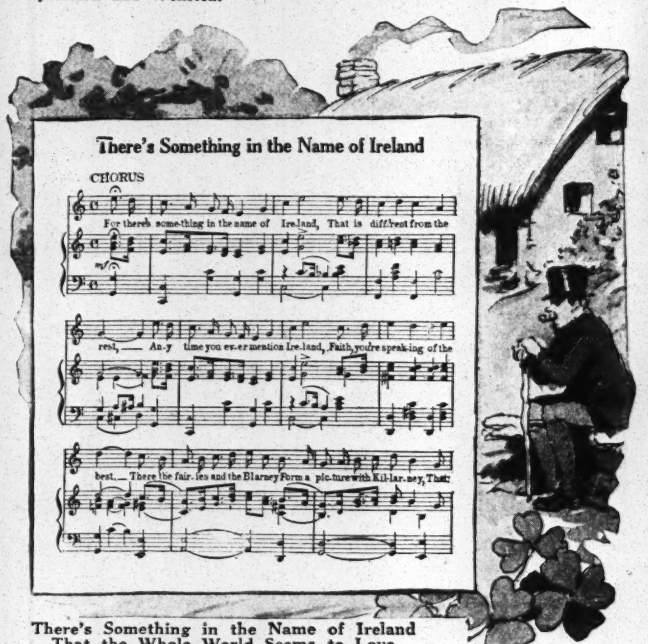
Hawaiian Butterfly.
At the "Yankee" Military Ball.
China, We Owe a Lot to You. A new novelty song.
Hong Kong. The Oriental melody you hear everywhere.
Our Own Beloved Land. A broad refrain that stirs the blood. See Victor Record No. 18337.
If I Had a Son for Each Star in "Old Glory."
Stingy Baby.
Silly Sonnets. Goldberg's famous cartoons set to music.
Father Was Right. Another of Goldberg's "Cartoons in Tunes."
Rockaway. Sophie Tucker's great "Jazz" song.
The Garden of Allah. Feature song of Selig Polyscope Film of same name.
Mammy Blossom's "Possum Party."
Throw No Stones in the Well That Gives You Water. Another "Don't Bite the Hand."
I Called You "My Sweetheart." The ballad supreme.
I Know I Got More Than My Share.
Keep Your Eye on the Girlie You Love.
Ireland Must Be Heaven, for My Mother Came from There.
Don't Bite the Hand That's Feeding You. Better than ever.



Where Do We Go From Here?
Another song that our soldier boys are singing everywhere—and most everybody else, too. The Phila. North American says: "The 'Tipperary' of 1917." It started out to be a funny song about "Paddy Mack, who drove a hack"—but Paddy enlisted and his song struck the fancy of the soldiers. When some one says, "Where do we go from here?" you'll get his meaning. By Johnson and Wenrich.



Mother, Dixie and You
A song of Dixieland. A beautiful melody wedded to words that are sure to take you back home. And not a sadly, sentimental song, either, but one that has life and spirit. Played quickly, it is an irresistible fox-trot. By Johnson and Santly.



There's Something in the Name of Ireland That the Whole World Seems to Love
To some Ireland means home, to others it means love, to others it means a race of fighting men. But get this song and you'll get an idea why the world loves Ireland. A more beautiful melody hasn't been written in years. By Howard Johnson and Milton Ager.

Practically every music dealer in the United States and Canada will display these songs and reproductions of this advertisement in his window, so that you will know just where you can buy copies.

If you have any difficulty locating a dealer, however, you may order direct from us at 15c. each, or any seven for one dollar. Sent postpaid to any address in the world. A set of 5 attractive post cards FREE with all mail orders of $1.00 or over. Band or orchestra, 25c. each. Male quartette, 10c. each.

Your regular dealer can supply you with these songs for your talking machine or player-piano and any orchestra or band leader will be glad to play any of them for you if requested.

Be sure to hear them and don't miss the pleasure of dancing to these tuneful, fascinating melodies.

L.F. TRADE MARK REGISTERED

You Can't Go Wrong With a Feist Song L.F.

LEO. FEIST Inc. 240 W. 40th St., (Feist Bldg.) NEW YORK

COST $5000.00!!!

he Full age In **THE SATURDAY EVENING POST** On Sale Everywhere Sept. 27

¶We spent it because we believe it will do artists singing "Feist" songs a lot of good!

It is the most daring and, at the same time, the most logical advertising campaign ever attempted, because never before, at any one time, have there been four better songs on the market. Two of the songs are *positive* hits and big ones, too, even before this advertisement was written, and by **September 27th,** the date on which it appears, we feel safe in saying that the other two songs will be equally popular.

Note the paragraph in the advertisement concerning singing artists and theatre managers. Will the public notice it? You bet they will and respond too!

It means that when you sing "Feist" songs there will be many in your audience who will recognize them as the great songs which were advertised in the **SATURDAY EVENING POST.** They will be watching and waiting to hear them professionally rendered by you.

"Hook Up With the Hits!"

Remember,—These four songs are all winners! At least we think so, otherwise we would hardly be willing to spend **FIVE THOUSAND DOLLARS** on this one advertisement!

"You Can't Go Wrong With a 'FEIST' Song"

Common Ordinary HORSE SENSE is all you need to fathom the secret of many an act's success.

1st IT'S QUITE POSSIBLE THEY ARE USING 1st

Confidential Secret No. 1.

"AN OLD HORSE THAT KNOWS HIS WAY HOME"

We haven't quite got him hitched up yet but when we have

Gid Ap! Whoa!

Nothing will stop him. it's by Rose and Olman that's sufficient guarantee.

Confidential Secret No. 2.

"DADDY FOUND YOU DOWN BESIDE THE GARDEN WALL"

Still a baby and growing but what a beauty She'll be Have a little patience will tell you when you may see her.....

The MISSOURI WALTZ

(HUSH-A-BYE-MA-BABY)

Which bears the undisputed stamp of melodious individuality and is in itself a terrific success for SINGLES-DOUBLES-TRIOS OR QUARTETTES.

2nd Perhaps they sing

"SHE NEVER KISSED ANYTHING ELSE EXCEPT THE BLARNEY STONE"

A genuine applause song and the best liniment for stiff elbows.

3rd Then Again

"ALL I NEED IS JUST A GIRL LIKE YOU"

Will give you some ideas in novelty double construction that will make even you sit up.

4th Or maybe it's the mysterious song

"SOME SWEET DAY"

By ROSE and OLMAN the "Oh, Johnny!" Boys

Something New - Different - Original Clever - Wonderful..

NEW YORK OFFICE

146 W. 45th STR.

MAURICE RITTER, MGR.

SAN FRANCISCO OFFICE

PANTAGES THEATRE BLDG.

ABE OLMAN, MGR.

CHICAGO OFFICE

COHAN'S GRAND OPERA HOUSE. TOM PAYTON, MGR.

FORSTER MUSIC PUBLISHER INC.

FOOTLIGHT FAVORITES

America's Representative Dancers ADELAIDE and HUGHES	GEORGE SKIPPER and MYRTLE KASTRUP *Singers of Songs that are different* DIR. ALF T. WILTON	NAN HALPERIN *Management E. F. Albee*	BILLY B. VAN ◇ *Management KLAW & ERLANGER*	CHARLIE HOWARD *Management Max Hart*	ELIZABETH M. MURRAY *Dir. Alf. T. Wilton*
HARRY WARD and JOE VAN *in "OFF KEY"* CLAUDE AND GORDON BOSTOCK	SYLVESTER AND VANCE *in a skit by Willard Mack* DIR. PETE MACK	ROBERT DORÉ *Direction Ed. B. Perkins 1482 Broadway, N. Y. C.*	CHAS. McCARRON *presents* BETTY BOND *In Five Flights of Musical Comedy. Captured By Arthur Klein.*	EDYTHE & EDDIE ADAIR *in "At the Shoe Shop"* Management STOKER & BIERBAUER.	WILLIAM HALLEN and ETHEL HUNTER *Direction—Pete Mack*
AMANDA GREY *AND BOYS* Direction ROSE AND CURTIS	BERT BAKER & CO. *in "Prevarication"* Dir. HARRY FITZGERALD	FLORENCE RAYFIELD *In Vaudeville* Dir. LOUIS PINCUS	THE FAYNES *THE ARTISTS WITH A SUPREME OFFERING* Dir. JACK FLYNN	PAUL PEREIRA *And his famous String Quartette* Dir. MAX E. HAYES	SOPHIE TUCKER *and her 5 Kings of Syncopation* M'g't Max Hart

FRED WEBER & CO.

Ventriloquial Novelty At the Stage Door

Direction LEW LESLIE

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Robert Edeson and Co.—Wellington Cross—"The Naughty Princess"—James and Bonney Thornton—Browning and Denny—German War Pictures.

Royal—Jos. E. Bernard & Co.—Brice & King.

Riverside—Ed & Lew Miller—Bert Williams—Lucille Kavanaugh Co.—Diamond & Brennan—Four Meyakos—Futuristic Review—Swor & Avery—Moore & Whitehead.

Alhambra—Morris & Campbell—Annie Sutor—Winston's Water Lions—"Race of Man"—Belle Baker—Collins & Hart—Sasha Piatov & Co.

BROOKLYN, N. Y.

Orpheum—Sam Mann & Co.—Merian's Dogs—Dolly Sisters—Gilbert & Friedland.

Bushwick—Bert Leslie & Co.—Frank Crumit—Avon Comedy Four—Sylvia Loyal & Co.—Martelle—Watson Sisters—Blossom, Seeley & Co.

BUFFALO, N. Y.

Shea's—Paul Dickey & Co.—Alexander McFadden—Seabury & Shaw—Margaret Farrell—Garcennetti Bros.—Gene Green—Palfrey, Hall & Brown.

BOSTON, MASS.

Keith's—Britt Wood—Bernie Haswell & Co.—Gautier's Toy Shop—Earl Kavanaugh & Co.—Comfort & King—Mme. Chilson Ohrman—The Geralds—Ford Sisters & Marshall.

BALTIMORE, MD.

Maryland—Hans Kronold—The Gaudsmidts—Cartmell & Harris—Smith & Austin—Harry Green & Co.—Harry Fox & Co.—Arnold & Taylor—Athos & Read.

CINCINNATI, OHIO.

Keith's—"Cranberries"—G. Aldo Randegger—Fantasia—Juno Salmo—Bailey & Cowan—Lew Dockstader—Van & Bell—Herbert Lloyd & Co.—Wayne, Marshall & Candy.

COLUMBUS, OHIO.

Keith's—LeRoy Talma & Bosco—Alfred Bergen—H. Holman & Co.—Three Daring Sisters—Al Lytell & Co.

CHATTANOOGA, TENN.

Keith's (First Half)—Water Lillies. (Last Half)—Pistel & Cushing—Jennie Middleton—Eadie & Ramsden.

CLEVELAND, OHIO.

Keith's—Frances Kennedy—Emmet DeVoy & Co.—McCormack & Wallace—Whitfield & Ireland—Hanlon & Clifton—Rooney & Bent—Miller & Lyle.

DAYTON, OHIO.

Keith's—Ethel Hopkins—"Dream Fantasies."

DETROIT, MICH.

Miles—Lydell & Higgins—Herman & Shirley—Asaki & Girlie—Conroy & LeMaire—Lambert & Ball—Boudini Bros.—Great Lester—Marie Fitzgibbon.

ERIE, PA.

Keith's—Momtambo & Wells—"Street Urchin"—Bert Fitzgibbon—"The Cure"—Allen & Francis—The Faynes.

GRAND RAPIDS, MICH.

Empress—Violet McMillan—Lew Hawkins—Four Jansleys—Bessie Rempel & Co.

HAMILTON, CAN.

Temple—Bennett & Richards—Venita Gould—Lyons & Yosco—Howard's Ponies—El Rey Sisters.

INDIANAPOLIS, IND.

Grand—Dooley & Sales—J. Clark & Co.—Doree's Celebrities—Joe Browning—Geo. Kelly Co.—Kay & Bell—Lazar & Dale.

JACKSONVILLE, FLA.

Orpheum (First Half)—Dan Burke & Girls—Orbassany's Birds. (Last Half)—Hirschoff's Gypsies.

KNOXVILLE, TENN.

Keith's (First Half)—Pistel & Cushing—Jennie Middleton—Eadie & Ramsden. (Last Half)—Water Lillies.

LOUISVILLE, KY.

Keith's.—Edna Showalter—Lunette Sisters—Hill & Sylvany.

MONTREAL, CAN.

Orpheum—Kenny & Hollis—"Color Gems"—Misses Campbell.

NORFOLK, VA.

Keith's (Last Half)—Alexander Bros. & Evelyn—Harry LeVail & Sister)—Maud Ryan—Bert & Harry Gordon.

PROVIDENCE, R. I.

Keith's—Jack Alfred & Co.—Eddie Leonard & Co.—Mabel Russel & Co.—Lee Kohlmar & Co.—Cecil Cunningham—Arnaut Bros.—Conrad & Conrad—The Randalls.

PHILADELPHIA, PA.

Keith's—Walter C. Kelly—Helen Trix & Josephine—Rudinoff—Jessie Busley & Co.—Pereria Sextette—The Yaltos—Four Lukens—Leavitt & Lockwood—Kimberly & Arnold.

PITTSBURGH, PA.

Davis—Gygi & Vadie—Nolan & Nolan—Primrose Four—Jas. J. Morton—Elinore & Williams—"Peacock Alley"—Bostock's Riding School—Stan Stanley Trio.

RICHMOND, VA.

Richmond (First Half)—Alexander Bros. & Evelyn—Harry La Vail & Sister—Maud Ryan—Bert & Harry Gordon.

ROCHESTER, MINN.

Temple—Sallie Fisher & Co.—Ed Morton—J. & M. Harkins—Emily & C. Barry—Bissett & Bestry—Allen & Howard—Five Mezettis—Aki Kuma & Co.

SAVANNAH, GA.

Savannah (First Half)—Hirschoff's Gypsies. (Last Half)—Dan Burke & Girls—Orbassany's Birds.

TORONTO, CAN.

Shea's—Lewis & White—Klama & Brown—Mankichi Troupe—Mr. & Mrs. Connelly—Lew Madden & Co.—Will Oakland & Co.—Dancing LaVars—Nonette.

TOLEDO, OHIO.

Keith's—"Corner Store"—Dave Roth—Sig Franz & Co.—Three Equillis—Gaylord & Lancton—Jones & Lorraine—The DeBars—Norton & Melnotte.

WILMINGTON, DEL.

Keith's—Dickinson & Deagon—Wheeler & Dolan.

WASHINGTON, D. C.

Keith's—Morgan Dancers—Rae E. Ball—Al & Fannie Steadman—Four Mortons—Burdella Patterson—Walter Weems.

YOUNGSTOWN, O.

Keith's—Miller's Birds—Onuki—Ashley & Allman—Sam Hearn—Strength Bros.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—"Four Husbands"—N. & S. Kouns—Leipzig—Mirano Bros.—Arthur Sullivan & Co.—Lockett & Brown—Medlin Watts & Townes.

Palace—Howard & Clark Revue—Williams & Wolfus—Herbert Clifton—Hufford & Chain—Young & Waldron—Hardy Bros.

CALGARY, CAN.

Orpheum—Eddie Foy & Family—Lillian Fitzgerald & Co.—Libonati—Kitner, Hawksley & McClay—Gonne & Alberts—Fern, Bigelow & Mohan—Saunier's Birds.

DENVER, COLO.

Orpheum—Lew Brice & Barr Twins—Harry Girard & Co.—"The Headliners"—Rita Boland—Darto & Rialto—Edwin House.

DULUTH, MINN.

Orpheum—Wood & Wyde—Arthur Navel & Co.—Roland Travers—Betty Bond—Juggling Nelson—Aveling & Lloyd.

DES MOINES, IA.

Orpheum—Hugh Herbert & Co.—Harry Carroll—Clifford & Wills—Asahi Troupe—Vera Berliner—"Motorboating."

KANSAS CITY, MO.

Orpheum — Kathleen Clifford — "Rubeville" — Patricola & Myers—De Leon & Davies—The Flemings—Australian McLeans—"Hit the Trail."

LINCOLN, NEB.

Orpheum—"America First"—Chun Ghwa Four—Norton & Nicholson—Hamilton & Barnes—Ben Heeley & Co.—El Cleve & O'Connor—Bert Melrose.

LOS ANGELES, CAL.

Orpheum—Elsie Janis—Joe Towle—Three Bobs—Spencer & Williams—Lovenberg, Sister & Co.—Kathryn Murray—Leona La Mar—Eva Taylor & Co.

MEMPHIS, TENN.

Orpheum—Alan Brooks & Co.—Beaumont & Arnold—Golet, Harris & Morey—"Five of Clubs."

MILWAUKEE, WIS.

Orpheum—Hermine Shone & Co.—Willie Weston—"Vacuum Cleaners"—Maurice Burkhart—Bert Hughes Co.

MINNEAPOLIS, MINN.

Orpheum—Dan Halperin—Deiro—McCarty & Faye—Randall & Myers—Caliste Conant—"Act Beautiful"—Jean Adair & Co.

NEW ORLEANS, LA.

Orpheum—Karl Jorn—Margaret Young—Jimmy Hussey & Co.—Bernard & Janis—Clown Seal—McMahon, Diamond & Chapman.

OMAHA, NEB.

Orpheum—McIntyre & Heath—Johnston & Harty—Santos & Hayes—Elsa Ruegger & Co.—Ray Snow—Three Vagrants—Orville Stame.

ST. LOUIS, MO.

Orpheum—Sophie Tucker & Co.—Edwin Arden & Co.—Fred Santley & Co.—Bernie & Baker—Jack & Cora Williams—Frank Westphal.

SAN FRANCISCO, CAL.

Orpheum—Theo. Kosloff & Ballet—Mrs. Gene Hughes & Co.—Bensee & Baird—Five Nelsons—D'Avigneau's Chinese Duo—Billy Reeves & Co.—Clara Howard—Fritz & Lucy Bruch.

ST. PAUL, MINN.

Orpheum—Julia Arthur—Senor Westony—Gould & Lewis—Long & Ward—Marie Stoddard—Hazel Moran—La Zuer Worth Co.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Parshleys—Great Santell—Nelson & Castle—Raymond & Caverly—Ethel Costello—"When Women Rule"—Smith & Troy. (Last Half)—Teddy Osborne's Pets—Bud & Nellie Helm—Bell & Grazer—Dale Wilson—Willard Hutchinson & Co.—Raymond & Caverly—Jolly Johnny Jones.

Boulevard (First Half)—Mary Donahue—Forrest & Church—Willard Hutchinson & Co.—The Leightons—Rose & Ellis. (Last Half)—Pero & Wilson—Helen Moratl—Manning & Hall—Clarence Wilbur—Kinkaid Kilties.

Avenue B (First Half)—Raymond—"Do Your Bit"—Henry Clive. (Last Half)—Belle Rutland—Adelaide Lowe & Co.

Greeley Square (First Half)—The Shattucks—Manning & Hall—Adele Oswald—"The Neglect"—Bud & Nellie Heim—Bellew & Renhoff. (Last Half)—Helen Jackley—Rae & Wynn—Mabel Page & Co.—Savannah & Georgia—Phunphiends.

Delancey Street (First Half)—Zanaros—Rae & Wynn—Savannah & Georgia—Maud Leone & Co.—Geo. M. Rosener—Raskins's Russians. (Last Half)—Parshleys—Lewis & Hurst—Great Santell—Sadie Sherman—"Heir for a Night"—Frank Ferron—Bellew & Renhoff.

Lincoln Square (First Half)—Breakaway Barlows — Sadie Sherman — Frescott — Sampson & Douglas—Eddie Foyer. (Last Half)—Mary Donahue—Leonard & Dempsey—Forest & Church—"The Neglect"—Tom & Statia Moore—Ham Tree Mule.

National (First Half)—White & White—Chalis & Lambert—Duffy & Montague—"The Greater Duty"—Lander Bros. (Last Half)—Breakaway Barlows—Nelson & Castle—Townsend, Wilbur & Co.—The Leightons—College Quintette.

Orpheum (First Half)—Selig & Norman—Leonard & Dempsey—Amoros & Obey—Peggy Brooks—Lloyd & Whitehouse—Exposition Jubilee Four—Jolly Johnny Jones. (Last Half)—Kate & Wiley—Chalis & Lambert—Barry & Leighton—Duffy & Montague — Raskin's Russians — Geo. Rosener.

Seventh Avenue (First Half)—Nada Kesser—Clark & Francis—George Armstrong—"Heir for a Night." (Last Half)—Oakes & DeLure—Ward & Payne—Zelaza—Lloyd & Whitehouse—Peggy Brooks—Rose & Ellis.

BROOKLYN.

Bijou (First Half)—Helen Jackley—Lewis & Hurst—Jenks & Allen—Arcadia Trio—Clarence Wilbur—Kinkaid Kilties. (Last Half)—Three Gorrell Bros. — Louise Mayo — "When Women Rule"—Lander Bros.

DeKalb (First Half)—Burns & Foran—Helen Moratl—Hooper & Burkhardt—Townsend & Wilbur—Tom & Stasia Moore—Three Gorrell Bros. (Last Half)—The Shattucks—Grace Hanson—Jenks & Allen—"Greater Duty"—Exposition Jubilee Four"—Weber & Wilson.

Warwick (First Half)—Shirley Sisters—"All Wrong"—Bob Carlin—Adelaide Loew & Co. (Last Half)—The Parshleys—"Do Your Bit"—Crawford, Smith & Martelle—Henry Clive.

Fulton (First Half)—Oakes & DeLure—Grace Hanson—College Quintette—Jim Reynolds—Ham Tree Mule. (Last Half)—Burns & Foran—Sampson & Douglas—Howard Chase & Co.—Smith & Troy—Adele Oswald.

Palace (First Half)—The Parshleys—Mr. & Mrs. Sidney Payne—Belle Rutland. (Last Half)—Raymond—Shirley Sisters.

BALTIMORE, MD.

Hippodrome—Will & Kemp—Three Creighton Girls—Miller, Parker & Siley—Edward Lynch & Co.—Lew Wilson—Hoosier Girls.

BOSTON, MASS.

Orpheum (First Half)—Ruth Howell Trio—Connors & Edna—Whitney's Dolls—Dunham, Edwards Trio—Six Stylish Steppers. (Last Half)—Howard Sisters—Guest & Newlin—La Petite Cabaret—Gordon, Eldred & Co.—Harry & M. Gilbert.

St. James (First Half)—Gordon & Gordon—Curry & Graham—Well, Well, Well—Lane, Plant & Timmons—Golden Troupe. (Last Half)—Musical Christies—Lee & Bennett—Edw. Farrell & Co.—Burke & Harris—Gardner's Maniacs.

FALL RIVER, MASS.

Bijou (First Half)—Howard Sisters—Guest & Newlin—Gordon, Eldred & Co.—Harry & M. Gilbert—La Petite Cabaret. (Last Half)—Connors & Edna—Whitney's Dolls—Dunham, Edwards Trio—Ruth Howell Trio.

HOBOKEN, N. J.

Lyric (First Half)—Ward & Curran—Alice Hanson—The Arrens. (Last Half)—White Steppers—Ludu's Friend.

NEWARK, N. J.

Pero & Wilson—Louise Mayo—Ward & Payne—Howard Chase & Co.—Barry & Leighton—Weber & Wilson. (Last Half)—Arrens—Selig & Norman — Ethel Costello—Prescott — Geo. Armstrong—Dawson, Lanigan & Covert.

PROVIDENCE, R. I.

Emery (First Half)—Musical Christies—Lee & Bennett—Edward Farrell & Co.—Burke & Harris—Gardner's Maniacs. (Last Half)—Gordon & Gordon—Curry & Graham—Well, Well, Well—Lane, Plant & Timmons—Golden Troupe.

SPRINGFIELD, MASS.

Broadway (First Half)—Kate & Wiley—Dolce Sisters—Teddy Osborne & Pets—Frank Farron—Phunphiends. (Last Half)—Celli Opera Co.—Eddie Foyer—Six Stylish Steppers.

TORONTO, CAN.

Yonge Street—Dix & Dixey—Three Rozellas—Beatrice McKenzie—Piotti—Bruce Duffett & Co.—Columbia City Four—Jos. Teddy & Co.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Three Herbert Sisters—Fisher Hawley & Co.—Manning, Feeles & Knolls—Red & Blondy. (Last Half)—Lawton—Greenly & Drayton—Cameron Devitt & Co—Wells Norworth & Nelson—"Tango Shoes."

Plaza (First Half)—Duval Sisters—Gray & Graham—Steppe & Cooper—James Grady & Co. (Last Half)—Olive Green & Co.—Rice & Francis—Kitty Flynn—Howard & Fields.

HARTFORD, CONN.

Poli (First Half)—Van Atta & Gershon—Martha Hamilton & Co.—Greenly & Drayton—"Courting Days." (Last Half)—Binns & Bert—Three Moriarity Girls—Evans & Lloyd Co.—Steppe & Cooper—Great Leon & Co.

Palace (First Half)—The Ferraros—Kitty Flynn—Canerob Devitt & Co.—"Volunteers"—Ralph Bahly & Co. (Last Half)—Hayden & Cardownie—Wood & Halpin—Fisher Hawley & Co.—O'Neil & Walmsley—Kitaro Japs.

NEW HAVEN, CONN.

Bijou (First Half)—Olive Green & Co.—Rome & Cox—Wood, Melville & Phillips—Great Leon & Co. (Last Half)—Three Herbert Sisters—Mr. & Mrs. Norman Phillips—Manning Feeles & Knolls—"Courting Days."

SCRANTON, PA.

Poli (First Half)—Elliott & West—Octavo—Will Ward & Girls—Scot Gibson—Gladys Taylor & Co. (Last Half)—Clayton Conrad—Seigle & Neal—Rutan's Song Birds—Conrad & Conrad—"Dairy Maids."

SPRINGFIELD, MASS.

Palace (First Half)—The Pelots—Bell & Monte—Six American Dancers—Howard & Fields—Kuter, Clair & Kuter—Pipifax & Panlo. (Last Half)—Dalbeanie & Co.—Mahoney Bros. & Daisy—Adria Ainslee & Co.—"Volunteers"—Brendell & Bert—Red & Blondy.

WATERBURY, CONN.

Poli (First Half)—Dalbeanie & Co.—Wood & Halpin—Wells, Norworth & Nelson—Mr. & Mrs. Norman Phillips—O'Neil & Walmsley—"Foolish Factory." (Last Half)—The Pelots—Bell & Monte—James Grady & Co.—Gray & Graham—Wood, Melville & Phillips—Six American Dancers.

WORCESTER, MASS.

Poli (First Half)—Hayden & Cardownie—Lew Holtz—Adria Ainslee & Co.—Brendell & Bert—"Tango Shoes." (Last Half)—The Ferraros—Duval Sisters—Martha Hamilton & Co.—Kuter, Clair & Kuter—Duffin Redcay Troupe.

Plaza (First Half)—Svengall—Three Moriarity Girls—Evans & Lloyd Co.—Mahoney Bros. & Daisy—Kitaro Japs. (Last Half)—Van Atta & Gershon—Swan & O'Dea—Dooley & Nelson—Rome & Cox—Ralph Bahly & Co.

WILKES-BARRE, PA.

Poli (First Half)—Clayton Conrad—Seigle & Neal—Rutan's Song Birds—Conrad & Conrad—"Dairy Maids." (Last Half)—Elliott & West—Octavo—Will Ward & Girls—Scot Gibson—Gladys Taylor & Co.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Goldberg & Wayne—Von Cello—Mercedes—Cook & Lorenz—Four Hollaways—Judia Curtis.

CALGARY, CAN.

Pantages—Parsons & Irwin—Lord & Fuller—"Fireside Reverie"—Wilson's Riding Lion—Wilson Brothers.

DENVER, COLO.

Pantages—Howard Kibel & Herbert—"Miss Hamlet"—Leila Shaw & Co.—Klotz & Nash.

EDMONTON, CAN.

Pantages—Morris & Beasley—Ash & Shaw—Six Serenaders—Rigoletto Brothers—Larson & Wilson.

GREAT FALLS, MONT.

Pantages—Claudia Coleman—Six Piano Girls—Willard—Claude Younger—"Dream of the Orient"—Willard.

KANSAS CITY, MO.

Pantages—Gillespie Girls—Ed Blondell—Miller & Lyle—Gerard's Monks.

LOS ANGELES, CAL.

Pantages—Kane & Herman—Nelson & Nelson—"Birth of a Rose"—Ahearn Troupe—Godfrey & Henderson—Gulliani Trio.

OGDEN, UTAH.

Pantages (Three Days)—Julian Hall—The Gascoignes—"Women"—"Wanted, a Wife"—Lucy Lucier Trio—Rheingold & Kauffman.

OAKLAND, CAL.

Pantages—Moran & Weiser—DeVine & Williams—Harry Coleman—"New Producer"—Reed & Armstrong.

PORTLAND, ORE.

Pantages—Four Roses—Octavia Handworth & Co.—Swor & McCormick—Harry Breen—"Little Miss Up-to-Date."

SPOKANE, WASH.

Pantages—Four Earls—Tom Edwards & Co.—Silber & North—Aileen Stanley—"Count and the Maid."

SAN FRANCISCO, CAL.

Pantages—Claire & Atwood—Venetian Gypsies—Frank Morrell—Edna Keeley & Co.—Dixon & O'Connor.

SALT LAKE CITY, UTAH.

Pantages—Bob Albright—Burr & Lea—Rondas Trio—The Movie Girls—"A Breath of Old Virginia"—Holmes & Le Vere.

SEATTLE, WASH.

Pantages—Jessie & Dolly Miller—The Cromwells—Brady & Mahoney—"Saint and Sinner"—"Bon Voyage."

SAN DIEGO, CAL.

Pantages—The Lampinis—Smith & McGuire—Joe Roberts—"The Mimic World"—Abrams & Johns.

TACOMA, WASH.

Pantages—"Girl from Starland"—Chester Gruber—DeMichelle Bros.—"Everyman's Sister"—"Miss America."

VICTORIA, CAN.

Pantages—Dumitrescu Dunham Troupe—Lane & Harper—"A Friendly Call"—Neil McKinley—"Oh, You Devil."

VANCOUVER, CAN.

Pantages—Three Morl Bros.—Five Sullys—Norine Coffey—Winter Garden Revue—Willie Solar.

WINNIPEG, CAN.

Pantages—Doris Lester Trio—Four Casters—Strand Trio—Winifred Gilfrain Dancers—Harry Jolson—Pedrinis Monk.

W. V. M. A.

AURORA, ILL.

Fox (Last Half)—Great Howard—Sherman, Van & Hyman—Velda Dedie Trio.

ALTON, ILL.

Hippodrome (First Half)—Princess Verona—Basil & Allen. (Last Half)—Chiyo & Chiyo—Clinton & Besney.

BELOIT, WIS.

New Wilson (Sept. 29-30)—Gibson & Price—Kane McDuffy—Three Theodores.

BLOOMINGTON, ILL.

Majestic (First Half)—Lonzo Cox—Black & White Revue—Demarest & Collette—Page, Hack & Mack. (Last Half)—Ed Reynard—Basil & Allen—Mlle Bianci.

(*Continued on page 35.*)

GUS EDWARDS OFFERS

(GOOD-BYE AND GOOD LUCK BE WITH YOU)

"LADDIE BOY"

The Music by GUS EDWARDS, the Lyric by WILL D. COBB. The only March Ballad with the HEART INTEREST published. Introduced with sensational success by MISS NORA BAYES.

WE HAVE JUST PURCHASED FROM BILLY GASTON

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Did you sing COBB and EDWARDS' "For You a Rose"? Then you will sing their newest one

"ROMANCE"

This song will fit Soprano, Alto, Tenor or Baritone

FOR SINGING SOUBRETTES	FOR INGENUES	FOR CHARACTER SINGERS
"I LIKE TO KEEP MY EYES ON YOU"	"WHEN THE RIGHT LITTLE BOY ROLLS AROUND"	"RIO JANEIRO"

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GREY and BYRON

Presenting "A Girl's Weigh," by Harry L. Newton

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FREDRIKS AND PALMER

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AMERICAN REPRESENTATIVE LOUIS PINCUS

ENGLISH REPRESENTATIVE WILLIE EDELSTEN

Nora and Sidney Kellogg

"The Music Room"

Direction SAMUEL BAERWITZ

KENNEDY and KRAMER

In DANCING ITEMS

Featuring MAUDE KRAMER (Ever See Her Dance?) Dir. CHAS. FITZPATRICK

JOHNSON & DEAN REVUE

IN VAUDEVILLE BOOKED SOLID

RYAN-JULIETTE

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? WHAT IS IT ?

BILL BELL

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TECHOW'S CATS

IN VAUDEVILLE

CHAS. REILLY

SINGING COMEDIAN

BURNS & JOSE

Booked U. B. O.—Direction, Bernard Burke

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DENNY MULLEN

In THE NEW JANITOR The Riot of Every Bill

SAM. J. HARRIS

THE JOYFUL SONGOLOGIST DIR., MARK LEVY

FLO & OLLIE WALTER

Direction—Mark Levey

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DRAMATIC AND MUSICAL

"Beauty Shop"—Montauk, Brooklyn, Sept. 17-22.
"Broadway After Dark"—(Western) (Woodhall Amuse Co.), Spring Valley, Minn., Sept. 20, LeRoy 21, Nashua, Iowa, 22.
"Business Before Pleasure"—Eltinge Theatre, indef.
"Cheer Up"—Hippodrome, indef.
"Captain Kidd, Jr."—Grand, Chicago, till Sept. 29.
"Country Cousin"—Gaiety, N. Y., indef.
"De Luxe Annie"—Booth, N. Y., indef.
"Daybreak"—Harris Theatre, indef.
"Everywoman"—Boston, Mass., Sept. 10-29.
"Experience"—Manhattan Opera House, N. Y., indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Flame, The"—Gladmar Theatre, Lansing, Mich., Sept. 19, Oliver Theatre, South Bend, Mich., 20; Orpheum Theatre, Racine, Wis., 21; Colonial Theatre, Waukesha, Wis., 22; Davidson Theatre, Milwaukee, Wis., 23-26.
"Freckles"—Western (Broadway Amusement Co.'s)—Lemmon, 22; Bowman, 25; Ismay, Mont., 26.
"Freckles"—Northern (Broadway Amusement Co.'s)—Lawton, 20; Sarles, 22; Munich, 25; Rocklake, 27; Cando, 29.
"Good for Nothing Husband" (Robt. Sherman, mgr.)—Butler, 20; Salem, Ohio, 21; Canton, 22; Ashtabula, 24; Mercer, Pa., 25; Erie, 26; Jamestown, N. Y., 27; Corry, Pa., 28; Oil City, 29.
"Good Night, Paul"—Hudson Theatre, indef.
"Good for Nothing Husband" (West)—Lake Lark, 20; Armstrong, 21; Sibley, 22; Cherokee, 24; Aurelia, 25; Rolfe, 26; Forrest City, 27; Southerland, 28; Iowa Falls, 29.
"A Good for Nothing Husband" (City) Shubert Theatre, Milwaukee, Sept. 16 and week
"Good-bye Boys"—Princess Theatre, Chicago, last week.
"Good Gracious Annabelle"—Park Sq. Theatre, Boston, till Sept. 29.
"Have a Heart"—Eastern Co.—Lyric Theatre, Allentown, Pa., Sept. 17-22; Trent Theatre, Trenton, N. J., 24-29.
"Have a Heart" (H. W. Savage, mgr.)—Court Square, Springfield, Sept. 20-22; Poli's, Meriden, Conn., 24; Park, Bridgeport, 25-26; Shubert, New Haven, 27-29.
Hamilton—Knickerbocker, N. Y., indef.
"Her Soldier Boy"—Standard, N. Y., Sept. 17-22.
"Here Comes the Bride"—Hollis, Boston, till Sept. 22.
"Hitchy-Koo" (Hitchcock & Goetz, mgrs.)—Liberty, New Haven, till Sept. 22.
"Henpecked Henry" (Caskell & MacVitty, Inc., Merle H. Norton, gen'l mgr.)—Sudbury, Sept. 21; Cobalt, 22; North Bay, 24; Orillia, 25; Midland, 26; Sarrie, 27; Hamilton, 28-29.
"Inner Man, The"—Cort, N. Y., Sept. 17-22.
"Jack O'Lantern"—Forrest, Phila., Sept. 25-indef.
"Knife, The"—Majestic Theatre, Brooklyn, week Sept. 17; Shubert, Brooklyn, week Sept. 24; Boston, indef.
"Lassoo, The"—Lyceum Theatre, indef.
"Love-O-Mike"—Casino, till Sept. 29.
"Leave It to Jane"—Longacre Theatre, indef.
"Lucky O'Shea—39th Street, New York, indef.
"Maytime" (The Shubert's mgmt.)—Shubert Theatre, indef.
"Man Who Came Back" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
"Mary's Ankle" (A. H. Woods, mgr.)—Bijou, N. Y., indef.
"Masquerader, The (R. W. Tully)—Lyric, N. Y., indef.
"Million Dollar Doll, The" (Western, Norton & Bunnell, Inc., owners)—Winnipeg, Man., Sept. 17-22; Regina, Sask., 24-26; Saskatoon, 27-29.
"The Million Dollar Doll" (Eastern)—Harvey D. Orr, owner; Carl Zoellner, mgr.—Birmingham, Ala., 20-22.
Mantell, Robt. B.—Shubert, Boston, 2 weeks.
"Mother Carey's Chickens"—Cort, N. Y., Sept. 24, indef.
"Nothing But the Truth" (with Max Figman)—Hastings, Neb., Sept. 20; McCook, Neb., 21; Colorado Springs, 22; Denver, 23, and week.
"Nothing But the Truth (Andersoh and Weber) — Southern — Sumter, Sept. 19; Columbia, 20; Orangeburg, 21; Asheville, 22; Anderson, 24; Augusta, 25; Savannah, 26; Brunswick, 27; Jacksonville, 28-29.
"Nothing But the Truth (Anderson and Weber)—Eastern—Glens Falls, N. Y., Sept. 20; Johnston, 21; Watertown, 22; Oswego, 24; Little Falls, 25; Herkimer, 26; Norwich, 27; Oneonta, 28; Binghamton, 29.
"Nothing But the Truth (with William Collier)—Pittsburg, Sept. 16-22.
"Over the 'Phone—48th street, indef.
"Other Man's Wife" (L. A. Edwards, mgr.)—Du Bois, Sept. 17; St. Marys, 18; Johnsonburg, 19; Olean, N. Y., 21; Jamestown, 22; Cattaraugus, N. Y., 23; Galeton, Pa., 25; Wellsboro, 26; Binghamton, N. Y., 27; Schenectary, 28-29.
"Old Lady 31"—Plymouth, Boston.
"Our Betters"—Broad, Philadelphia.
"Oh Boy"—Wilbur, Boston, indef.
"Oh Boy"—LaSalle, Chicago, indef.
"Oh Boy"—Princess, New York, indef.
"Pals First"—Illinois, Chicago, indef.
"Parlor Bedroom and Bath"—Olympic, Chicago, indef.
"Passing Show of 1917"—Winter Garden, New York, indef.
"Peter Ibbetson"—Republic, New York, indef.
"Pawn"—Fulton, N. Y.
"Polly with a Past"—Pelasco, N. Y., indef.
"Pom-Pom" with Mitzi Hajos (H. W. Savage)—Academy of Music, Richmond, Va., Sept. 20-22; Academy of Music, Petersburg, Va., 24; Majestic Theatre, Danville, Va., 25; Colonial Theatre, Salisbury, N. C., 26; Municipal Theatre, Greensboro, N. C., 27; Academy of Music, Raleigh, N. C., 28; Academy of Music, Wilmington, N. C., 29.
"Riveria Girl"—New Amsterdam, N. Y., Sept. 24-indef.
"Rambler Rose" (Chas. Frohman, mgr.)—Empire Theatre, New York City, indef.
"Rescuing Girl, The"—Broad, Philadelphia, Sept. 24-Oct. 6.
Skinner, Otis (Chas. Frohman, mgr.)—Powers, Chicago, indef.
San Carlo—Grand Opera Co., 44th St., Sept. 17-22.
"Scrap of Paper, A"—Criterion, N. Y., indef.
"Seventeen"—Stuart Walker Co.—Lima, O., Sept. 20; Dayton, O., 22; Anderson, Ind., 24; Marion, 25; Fort Wayne, 26-27; South Bend, 28-29.
"This Way Out"—Geo. M. Cohan's Theatre, 17-22.
"Tailor Made Man"—Cohan & Harris, indef.
"13th Chair"—Adelphi, Philadelphia.
"13th Chair"—Garrick, Chicago.
"There She Goes" (Harvey D. Orr, mgr.)—Wellston, Ohio, 20; Huntington, W. Va., 21; Charleston, W. Va., 22; Elkins, W. Va., 24; Grafton, W. Va., 25; Clarksburg, W. Va., 26; Fairmont, W. Va., 27; Wheeling, W. Va., 28-29.
"Turn to the Right"—Tremont Theatre, Boston, indef.
"Uustairs and Down"—Cort, Chicago, indef.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—McKeesport, Sept. 20; Washington, 21; Wheeling, W. Va., 22; Coshocton, Ohio, 24; Cambridge, 25; Zanesville, 26; McConnellsville, 27; Marietta, 28; Parkersburg, 29; Athens, Oct. 1; Gallipolis, 2; Wellston, 3.
"Uncle Tom's Cabin" Co. (Browning-Anderson-Lewis)—Lanesboro, Sept. 20; Hallstead, 21; Montrose, 22; Wyalusing, 24; Towanda, 25.
"Very Idea, The" Astor (Messrs. Shubert, mgrs.)—New York, City, indef.
"Wanderer, The"—Metropolitan Opera House, Philadelphia, Sept. 20, indef.
Washington Sq. Players—Comedy, indef.
Wilson Al H. (S. R. Ellis)—New Philadelphia, Ohio, Sept. 20; Cambridge, Ohio, 21; Wheeling, W. Va., 22.
"Wise Boob, A"—Boscobel, Wis., Sept. 20; Postville, Ia., 21; Ossian, 22; Elma, 23; Clarksville, 24; Hampton, 25; Northwood, 26; New Richland, 27; Waseca, 28; St. Peter, 29.
Ziegfeld Follies—Colonial, Boston, indef.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Austin, Mildred, Musical Comedy (Star)—Louisville, Ky., indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Baker Stock Co.—Portland, Ore., indef.
Bunting, Emma, Stock Company—Grand Opera House, San Antonio, Tex., indef.
Bennett, Richard, Stock—San Francisco, indef.
Bryant, Marguerite, Players—Altoona, Pa., indef.
Buhler, Richard, Players (A. G. Delamater) Frankfort, Ky., 19; Lexington, 20-21; Knoxville, Tenn., 22; Nashville, 24-5-6; New Decatur, Ala., 27; Birmingham, 28-9; Memphis, Tenn., 30-Oct. 1.
Benjamin, Jack, Stock Co.—Wakeeney, Kan., week Sept. 17; Hayes, Sept. 24-week; Russell, week Oct. 1.
Bishop Players—Oakland, Cal., indef.
Boyer, Nancy, Stock—Detroit, Mich., indef.
Baldwin, Walter, Stock—Duluth, Minn., indef.
Blaine's, James, Players—Saskatoon, Can., indef.
Chicago Stock Co.—Seneca Falls, N. Y., Sept. 10-15.
Cooper Baird Co.—Zanesville, Ohio, indef.
Colonial Stock, Cleveland, O., indef.
Crown Theatre Stock Co. (E. W. Rowland, Sr.)—Chicago, indef.
Comstock, F. Roy, Stock Co.—Cleveland, O., indef.
Cornell-Price Players—Wauseon, O., indef.; Alma, Mich., Sept. 3-8; Allegan, Mich., 10-15.
Cutter Stock Co.—Perry, N. Y., week Sept. 17; Bath, N. Y., week Sept. 24.
Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dale, Kathryn Co. (Krug)—Omaha, Neb., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Texas, indef.
Enterprise Stock Company (Norman Hilyard, mgr.)—Chicago, indef.
Earl Stock (Larry Powers, mgr.)—Sharpsburg, Pa., indef.
Emerson Players—Lowell, Mass., indef.
Elitch Stock Co. (Elitch Gardens)—Denver, Col., indef.
Feiber & Shea Stock—Akron, O., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Florence Players—Bryan, Ohio, Sept. 16-22.
Franklyn, Maurice, Stock Co.—Worcester, Mass., indef.
Garrick Theatre Stock Co.—Garrick, Detroit, Mich., indef.
Garden City Stock Co.—Kansas City, Mo., indef.
Glass, Joseph D., Stock Co.—Denver, Colo., indef.
Gordinier Bros., Stock—Ft. Dodge, Ia., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Graham Stock Co. (Oscar Graham, mgr.)—Hydro, Sept. 19; Carnegie, 20; Granite, 21; Comanche, 22; Graham, Tex., 24; Jacksboro, 25; Ryan, Okla., 26; Nocona, Tex., 27; Electra, 28; Harrold, 29.
Globe Dramatic Stock Co.—Philadelphia, indef.
Hamilton-Lesley Stock Co.—Greenfield, Tenn., Sept. 17-22.
Hippodrome Stock Co.—Hippodrome, Oakland, Cal., indef.
Incomparable Grand Stock Co.—Tulsa, Okla., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Keith Stock—Portland, Me., indef.
Kenyon Stock Co. (Forry L. Brott, mgr.)—Kenyon, Pittsburgh, indef.
Knickerbocker Players—Philadelphia, indef.
Lexington Park Players—Lexington Park, Boston, indef.
Lakeside Mus. Comedy Co.—Denver, Colo., indef.
Lando, Albert, Stock Co.—Fitchburg, Mass., indef.
Lawrence, Del., Stock—San Francisco, indef.
Liberty Stock Co.—Strand, San Diego, Cal., indef.
Lawrence Players—Celeron Park, Jamestown, N. Y., indef.
Lieb, Harris, Stock Co.—Wilson, Chicago, indef.
Lewis, Jack X., Stock (W. W. Richards, mgr.)—Chester, Pa., indef.
Lone-Jane Players (Carl F. Hallaway, mgr.)—Warburton, Yonkers, indef.
Liberty Players—Norumbega Park, Auburndale, Mass., indef.
MacLean, Pauline, Stock (W. W. Richards, mgr.)—Samuel's Theatre, Jamestown, N. Y., indef.
Modern Players—Pabst, Milwaukee, Wis., indef.
Marcus Musical Stock Co.—New Bedford, Mass., indef.
Morosco Stock—Los Angeles, indef.
Manhattan Players—Rochester, N. Y., indef.
Nestelle Stock Co. (week Sept. 17)—Atchison, Kan.
Opera Players—Hartford, Conn., indef.
Orpheum Players (Geo. Ebey, mgr.)—Oakland, Cal., indef.
Oliver, Otis, Players—El Paso, Tex., indef.
Oregon Players (Dan Carlton, mgr.)—Callicoon, N. Y., Sept. 17-24; Narrowsburg, N. Y., Sept. 24-29.
Orpheum Players—Clark Brown, mgr.)—Montreal, Can., indef.
Packard, Jay, Stock Co.—Newark, N. J., indef.
Poli Stock Co.—Springfield, Mass., indef.
People's Stock Co.—Oklahoma City, Okla., indef.
Perry, Tex., Players—Zanesville, O., indef.
Poli Stock Co.—Wilkes-Barre, Pa., indef.
Poli Players—Worcester, Mass., indef.
Poli Stock Co.—Waterbury, Conn., indef.
Powell, Halton, Stock Co.—Lansing, Mich., indef.
Price, Stanley, Players—Grand Rapids, Mich., indef.
Robins, Edward, Stock—Toronto, Can., indef.
Shubert Players—Milwaukee, Wis., indef.
Shubert Stock—St. Paul, Minn., indef.
Somerville Theatre Players — Somerville, Mass., indef.
Sherman Kelly Stock Co. (Mock-Sadi-Alli, manager), Grand Rapids, Wis., week Sept. 10; Baraboo, Wis., week Sept. 17; Beaver Dam, Wis., week Sept. 24.
Shanon Stock Co. (Harry Shanon) Bucyrus, O., week Sept. 10; Wapakoneta, 17; Xenia, 27-29.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Toler, Sydney, Stock—Portland, Me., indef.
Temple Stock—Hamilton, Can., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Vees, Albert, Stock—Wheeling, W. Va., indef.
Wigwam Stock Co.—Wigwam, San Francisco, indef.
Williams, Ed., Stock—Elkhart, Ind., indef.
Walker, Stuart, Players—Indianapolis, indef.
Williams, Ed., Stock—Quincy, Ill., indef.
Wilkes' Players—Seattle, Wash., indef.
Wallace, Chester, Players—Williamsport, Pa., indef.
Whitney, Lou, Co.—St. Johns, Mich., Sept. 17-22.
Yale Stock Co.—River Park, Concord, N. H., indef.

INTERNATIONAL CIRCUIT

"After Office Hours"—Buffalo, Sept. 17-22.
"Come Back to Erin"—Utica, Sept. 17-18-19; Syracuse, 20-21-22.
"Common Clay"—Washington.
"Daughter of the Sun"—Omaha, Sept. 16-17-18-19; Lincoln, 20; St. Joe, 21-22.
"Going Straight"—Peoria, Sept. 16-17-18-19.
"Girl Without a Chance"—Chicago (National)
"Heart of Wetona"—Pittsburgh.
"Hans and Fritz"—Trenton, Sept. 21-22.
"Katzenjammer Kids"—Nashville.
"Little Girl in a Big City"—Cleveland.
"Leave it to Me"—Worcester.
"Little Miss Innocence"—Columbus.
"Little Girl God Forgot"—Indianapolis.
"Mutt & Jeff"—Hoboken.
"Millionaire's Son and the Shop Girl"—St. Louis.
"One Girl's Experience"—Milwaukee.
"Peg o' My Heart"—Orpheum, Philadelphia.
"Step Lively"—Kansas City.
"Safety First"—Memphis.
"Shore Acres"—Lexington, New York.
"Trail of the Lonesome Pine"—Providence.
"Unborn Child"—Louisville.
"Which One Shall I Marry"—Imperial, Chicago.
"White Slave, The"—Detroit.
"White Feather, The"—Baltimore.

BURLESQUE

Columbia Wheel

Al Reeves—Gaiety, Washington, 17-22; Gaiety, Pittsburgh, 24-29.
Ben Welch—Lyric, Dayton, O., 17-22; Olympic, Cincinnati, 24-29.
Best Show in Town—Gaiety, Omaha, 15-21; Gaiety, Kansas City, 24-29.
Bowerys—Empire, Brooklyn, 17-22; Park, Bridgeport, Ct., 27-29.
Burlesque Revue—Park, Bridgeport, Ct., 20-22; Colonial, Providence, 24-29.
Burlesque Wonder Show—Colonial, Providence, R. I., 17-22; Gaiety, Boston, 24-29.
Bon Tons—Casino, Philadelphia, 17-22; Miner's, Bronx, New York, 24-29.
Berman Shows—Gaiety, Buffalo, 17-22; Corinthian, Rochester, N. Y., 24-29.
Broadway Frolics—Peoples, Philadelphia, 17-22; Palace, Baltimore, 24-29.
Bostonians—Gaiety, St. Louis, 17-22; Star and Garter, Chicago, 24-29.
Follies of the Day—Empire, Albany, N. Y., 17-22; Casino, Boston, 24-29.
Golden Crooks—Gaiety, Omaha, 22-28.
Hello America—Gaiety, Pittsburgh, 17-22; Star, Cleveland, 24-29.
Harry Hastings—Columbia, New York, 17-22; Casino, Brooklyn, 24-29.
Hip, Hip, Hoorah—Columbia, Chicago, 17-22; Gaiety, Detroit, 24-29.
Howe, Sam—Bastable, Syracuse, 17-19; Lumberg, Utica, 20-22; Gayety, Montreal, 24-29.
Irwin's Big Show—Empire, Newark, 17-22; Casino, Philadelphia, 24-29.
Liberty Girls—Gaiety, Boston, 17-22; Columbia, New York, 24-29.
Majestics—Layoff, 17-22; Orpheum, Paterson, 24-29.
Merry Rounders—Cohen's, Newburgh, N. Y., 17-19; Poughkeepsie, 20-22; Hurtig & Seamon's, New York, 24-29.
Million & Dolls—Majestic, Jersey City, 17-22; People's, Philadelphia, 24-29.
Mollie Williams—Casino, Brooklyn, 17-22; Empire, Newark, N. J., 24-29.
Marions, Dave—Miners', Bronx, New York, 17-22; layoff 24-29; Orpheum, Paterson, 31-Oct. 6.
Maids of America—Grand, Hartford, Ct., 17-22; Jacques, Waterbury, 24-29.
Oh, Girl—Gaiety, Detroit, 17-22; Gaiety, Toronto, 24-29.
Puss Puss—Empire, Toledo, O., 17-22; Lyric, Dayton, O., 24-29.
Roseland Girls—Orpheum, Paterson, 17-22; Majestic, Jersey City, N. J., 24-29.
Rose Sydell's—Star and Garter, Chicago, 17-22; Berchell, Des Moines, Ia., 23-29; Gaiety, Omaha, 31-Oct. 6.
Step Lively—Gaiety, Toronto, Ont., 17-22; Gaiety, Buffalo, N. Y., 24-29.
Star and Garter—Gaiety, Montreal, Can., 17-22; Empire, Albany, N. Y., 24-29.
Sporting Widows—Hurtig & Seamons, New York, 17-22; Empire, Brooklyn, 24-29.
Social Maids—Jacques, Waterbury, Conn., 17-22; Cohen's, Newburgh, 24-26; Cohen's, Poughkeepsie, 27-29.
Sight Seers—Star, Cleveland, O., 17-22; Empire, Toledo, O., 24-29.
Sam Sidman—Palace, Baltimore, 17-22; Gaiety, Washington, D. C., 24-29.
Spiegel's Revue—Casino, Boston, 17-22; Grand, Hartford, Ct., 24-29.
Some Show—Corinthian, Rochester, N. Y., 17-22; Bastable, Syracuse, 24-26; Lumberg, Utica, 27-29.
Twentieth Century Maids—Olympic, Cincinnati, 17-22; Columbia, Chicago, 24-29.
Watson's Beef Trust—Gaiety, Kansas City, Mo., 17-22; Gaiety, St. Louis, 24-29.

AMERICAN WHEEL

American—Howard, Boston, 17-22; New Bedford, Mass., 24-26; Worcester, 27-29.
Army and Navy Girls—Ashtabula, O., 19; Park, Youngstown, 20-22; Victoria, Pittsburgh, Pa., 24-29.
Aviators—Star, Toronto, Ont., 17-22; Savoy, Hamilton, 24-29.
Auto Girls—Open, 17-22; Lyceum, Columbus, 24-29; Grand, Akron, O., 24-29.
Broadway Belles—Gaiety, Baltimore, 17-22; Trocadero, Phila., 24-29.
Bif, Bing, Bang—Gaiety, Minneapolis, 17-22; Star, St. Paul, Minn., 24-29.
Cabaret Girls—Penn Circuit, 17-22; Grand, Trenton, N. J., 24-29.
Charming Widows—Grand, Akron, O., 20-22; Empire, Cleveland, 24-29.
Darlings of Paris—Oswego, 19; Niagara Falls, 20-22; Garden, Buffalo, 24-29.
Follies of Pleasure—Victoria, Pittsburgh, 17-22; Penn Circuit, 24-29.
Forty Thieves—Century, Kansas City, 17-22; Standard, St. Louis, 24-29.
French Frolics—Grand, Trenton, N. J., 20-22; Gaiety, Baltimore, 24-29.
Grown Up Babies—Cadillac, Detroit, 17-22; Gayety, Chicago, 24-29.
Girls from Follies—Olympic, New York, 17-22; Gayety, Philadelphia, 24-29.
Girls from Joyland—Holyoke, Mass., 17-19; Springfield, 20-22; Howard, Boston, 24-29.
Hello Girls—Empire, Cleveland, 17-22; Park, Erie, 24-25; Ashtabula, O., 26; Park, Youngstown, 27-29.
Innocent Maids—Empire, Hoboken, N. J., 17-22; Star, Brooklyn, 24-29.
Jolly Girls—Englewood, Chicago, 17-22; Empire, Chicago, 24-29.
Lid Lifters—Savoy, Hamilton, Ont., 17-22; Cadillac, Detroit, 24-29.
Lady Buccaneers—Star, St. Paul, Minn., 17-22; layoff, 24-29; Century, Kansas City, 31-Oct. 6.
Mischief Makers—Easton, 18-19; Wilkesbarre, 20-22; Empire, Hoboken, N. J., 24-29.
Military Maids—Gaiety, Milwaukee, 17-22; Gaiety, Minneapolis, 24-29.
Monte Carlo Girls—Trocadero, Philadelphia, 17-22; South Bethlehem, 24; Easton, 25; Wilkesbarre, 26-29.

(Continued on page 35.)

SAM HARRIS CO.

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Working In Vaudeville

NICK VERGA
The Young Caruso
In Vaudeville — Direction JACK LEWIS

AMINA
The Spanish Violinist
Booked Solid — Playing Loew Time — Management F. Walden — Thank You!

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NOVELTY EQUILIBRISTS — IN VAUDEVILLE

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WINTER & HANLEY
CHAS.
In "ON THE CORNER" — Singing, Talking, Dancing

AL
SHAW & LEE
SAM
In Novel Eccentricities — In Vaudeville

Chauncey
JESSON & JESSON
Kathleen
VAUDEVILLE — MARK LEVY

Nada Keser
The Belgian Nightingale
Playing the Loew Circuit — Direction Tom Jones

Van & Belle
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Direction Chas. Fitzpatrick

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In "MISS THANKSGIVING" — Direction Beeler & Jacobs — Booked Solid

Irene
CARBREY
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Of Original Carbrey Brothers. — Direction, Irving M. Cooper

BRUCE and FORSTER
A NOVELTY IN ONE — IN VAUDEVILLE

LEW
CARLE & INEZ
DOLLY
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BONIGER AND LESTER
In Vaudeville — Comedy, Singing and Violin

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IN VAUDEVILLE
MEMBER N.V.A.

MAUDE —
DUNN
— "SLIVY"
Lady Auburn—Queen Bonypart. Direction Mark Levy.

LOUISE MAYO
IN VAUDEVILLE

KENNETH GRATTAN & CO.
In "THE END OF A PERFECT DAY" — IN VAUDEVILLE

JACK REDDY
IN STUDIES OF LIFE — IN VAUDEVILLE

TANEAN BROS.

PLAYING U B O TIME
September 17-18-19 ..... Orpheum, Altoona, Pa.
September 20-21-22 ..... Majestic, Harrisburg, Pa.

VAUDEVILLE REVIEWS

(Continued from Pages 7 and 8)

HAMILTON

(Last Half)

When Dan Simmons laid out the bill for this show, he must have had consideration for the stage hands, as four acts used the grand piano, three actually and one as a prop.

The opening turn, the Three Twins, a novelty musical and singing act, is reviewed under New Acts.

In the second spot were Davenport and Rafferty, who presented a comedy skit entitled "Hitched," which is rather amusing and would be more entertaining if little suggestive bits were eliminated, especially the one about the girl who poses in the "altogether." The woman might be a little more careful in her enunciation when singing, as her voice has a nasal twang and it is often quite hard for the audience to understand the words.

Mr. and Mrs. Sydney Payne offered their comedy dramatic playlet, "The Drudge." This is one of the average three-a-day sketches that are a necessity on bills in these houses and can hardly be construed as more than an adjunct to a bill, especially with the poor work of Payne.

William Dorian has a new accompanist at the piano and she proves to be more in line with his style of work than was her predecessor. The girl is rather young and inexperienced, as far as stage presence is concerned, but her playing more than makes up for this deficiency. Dorian, using the same numbers as in his previous offering, stopped the show Thursday night with his rendition of Tosti's "Good-bye."

Lew Pielson and Jack Goldie, reunited after a year, are presenting their old skit, "After the Dog Show." The act is still the same hit that it always was and should prove an acceptable one for the next to closing spot. Six Imps and a Girl, the spectacular dancing and acrobatic tumbling turn, made a good impression in the closing spot. A. U.

HARLEM OPERA HOUSE

(Last Half)

Lamb and Morton, in their acrobatic novelty, opened the show. Their turn is presented in a rather unique way and the various feats are well performed, giving the show a good start.

Northlane and Ward found the going rather slow in the second spot and did not discover the audience until they went into the dancing part of their act. Some of the gags in the turn are a trifle far-fetched, the one about "Can't you see a joke?" having been used by more acts than this reviewer would care to count.

Roger Gray and Company are presenting a New Act, which will be reviewed accordingly.

Goettler and Cox have a good introduction to their act, after which they entertain the audience with a review of the song compositions they have written in the past. The boys have considerable personality and put over their songs well. They deserved a better reception than they received at Thursday's matinee.

The act of Princess White-Deer and Company has been considerably improved since last seen by this reviewer. There is now more of an Indian and less of an Hawaiian atmosphere to the offering, much to its advantage. The guitar has been discarded for the tom-tom and the dancing and atmosphere seemed more typically Indian than when presented at the Fifth Avenue Theatre several weeks ago. The recitation about America, rendered by Oskimon, went over very effectively, and the Princess' dancing stood out as a feature of the act. The setting of the act is very attractive, being deserving of special mention.

Goldsmith and Lewis closed the show with some talk and instrumental specialties that just about got by. The "Sousalinsky" specialty was well received. But, at best, this is a very weak act with which to close a show. H. G.

WARWICK

(Last Half)

Whether or not it is because of the management here giving its patrons five acts instead of four, as heretofore, the fact remains that there is an appreciable increase in attendance. Business last week was near the capacity mark every night.

The bill for the last half was well liked. Gordon and Gordon, in number one position, started the bill with a big hit. They opened with a song and went into an eccentric dance. Following this, they indulged in a little comedy patter and finally settled down to tumbling and contortion. These boys are versatile. They sing well, dance with the best of them, are crackerjack tumblers, and do some of the most remarkable feats of contortion ever shown in vaudeville. They are equally clever in all their work and are deserving of all the approval accorded them.

Hunter, Chick and Hunter, a trio of singers and comedy talkers, in cowboy costume, won applause for their work. They sang four songs.

Bertha Snow and company, three women and a man, presented a sketch which has to do with an interrupted wedding. The several players do fairly good work, but the sketch never rises above mediocrity.

Leonore Simonson was well applauded for her singing and sang five numbers, including an encore.

The Five Boys in Blue, a quintette of veterans, appeared on full stage, the scene showing a soldiers' encampment. They play the old tunes that were popular with the boys of '61, and while, as their spokesman said, they lay no claim to being musicians, they succeed in pleasing. A drum, a cornet and three violins are the instruments played. E. W.

PROCTOR'S 125th ST.

(Last Half)

A rather well balanced bill started slowly with Bartello and Company. Bartello works along the standard lines of strong man turns. The assistant in the act is supposed to furnish the comedy, but gains laughs, which are few and far between.

The New York Comedy Four, with nothing new to offer in comedy quartette work, were in the second spot, and will be more fully reviewed under New Acts.

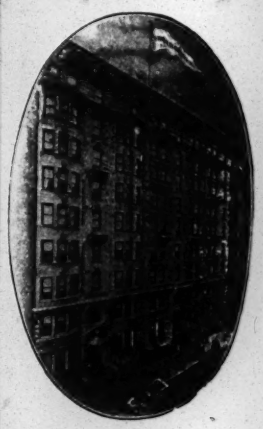
Maud Durand and Company presented a playlet which will be reviewed under New Acts.

Up to this point the show had been progressing slowly, but Dorothy, in the next spot, managed to liven things up and presented a very acceptable accordeon act that was well received. She makes a very pretty stage appearance and puts her stuff over nicely.

The Nine Little Rubens has a roster of ten persons. The act, a "kid" turn, is the kind that makes an appeal and the audience liked the offering on Thursday night. The girl should sing her song without announcing that she is giving an impersonation of Frances White, because the rendition no more resembles Frances White than it does Eva Tanguay. The girl's voice is different, her manner of walking is different, her style of hair dress is different and her delivery is different. The only point in common is that she sings the same song that Frances White made popular. Otherwise, the act is very acceptable.

The honors of the bill went to Hawthorne and Anthony, a straight and an Italian, who have a brilliant line of patter which easily gains laughs.

The Three Misses Stewarts are presenting a novelty in dancing acts and deserve credit for the originality of their offering. All of their dance offerings are unique, and the posing dance is particularly original and well done. These girls are slated for the big time boards. H. G.



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Anderson, Richard
Adams, Jean
Alpine
Blair, Anthony
Bentum, Harry
Braun, Wilbur
Bean, Jack W.
Bailey, Ed.
Beattie, Aubrey
Bromley, Ben
Barker, Harry L.
Brukhardt, W. C.
Brokate, Chas.
Bavard, Victor Z.
Bertrand, Frank
Billings, J. J.
Clason, Billy
Conibear & Hardy
Coroneas, Henry
Curtis, Wm.
Drouet, Robert
Fowles, John H.
Flyn, Joe
Farnum, Ted
Griffin, Chas. W.
Greiner, P. S.
Greenleaf, Ray
Greaves, W. B.
Hawthorne, Billy
Huftle, John W.
Holmes, W. Hedge
Hamlin, Hugo
Hammond, Chas.
Irwin, Fred
Johnson, Chas.
King Thos.
Kohler, Waldo F.
Leahy, Chas.
Leonard, Selma
Lord, Jack
Leroy, W.
Lestro
Lea, Mark
Mathews, Al
Martin, J. P.
Murray, Peter
Marlowe, J. Francis
McElhaney, T. J.
Marshall, Jack
Metens, Ed
Montgomery, N. B.
Newhart, Chas. E.
Pollock, S. M.
Plunkett, Cy.
Power, H. H.
Richard, Harry
Roseleigh, Jack
Rennals, Harry
Rogers, Will
Ricksecker, F. K.
Rapier, John
Rafferty, Patrick
Smith, F. G.
Shea, J. W.
Terrill, Frank
Vass, V. V.
Wolffheim, Eugene
Wilson, Sam B.
Wixon, Nat.
Willard, Harry

LADIES

Beardsley, Dorothy
Bailey, Mrs. Ed
Bennett, Victoria
Bennett, Miss Billie
Brown, Margie
Brown Josephine
Campbell, Dot
Cole, Lois
J. D.
Clifton, Mrs.
Dennis, Peggy
Donovan, Fannie
Daniels, Maud
Fredericks, Madeline
Gwinnup, Hazel
Gerlach, Helen
Hanson, Alice
Homes, Dorothy
Hanson, Leona
Hines, Mrs. Palmer
Irwin, Tillie
Jones, Rose
Johnson, Florence L.
Johnson, Genevieve
Leonzo, Mary
Lyons, Tessie
Menzing, Mrs. Ralph
Monroe, Beulah
Marshall, Louise
Murry, Evangeline
Morgan, Hulda
Murphy, Agnes
Minton, Margaret
Manning, Hallie
Navratil, Miss E. I.
Potter, Edith
Quinn, Lillie
Ross, Jennie
Rae, Ida W.
Robinson, Minnie
Rostelle, Marie
Rivers, Mabelle
Robinson, Ella
Silver, Evelyn
Turner, Charlotte
Worth, Madlyn
West, Helen
Weston, Irma

WINS FIGHT FOR ESTATE

Gertrude Reynolds, who, prior to her marriage to the late James Pollack McQuaide, was a well-known actress, has won the fight for his estate. She is to receive his entire English property and one-half of the income from his National Conduit and Cable Co. stock. She is also the executrix of his will, and has been off the stage several years.

HOPKINS GETS MRS. FISKE

The plans made for the reappearance of Minnie Maddern Fiske, under the management of Klaw and Erlanger and Geo. C. Tyler have been abandoned. Instead, Mrs. Fiske will appear in a new comedy by Philip Mueller, under the management of Arthur Hopkins. The piece is built around incidents in the life of George Sand, the novelist.

PLAYERS ENGAGED THIS WEEK

Agnes Gildea, John Webster, Fanchon Campbell, Helen Hayes and George Allison for the western "Pollyanna" company.

Vivienne Segal and Albertina Marlowe by Dillingham and Ziegfeld for the Century Theatre revue.

Fred Niblo, Violet Hemming and Hilda Spong by Klaw and Erlanger for "Under Pressure."

Gordon, Ray and William Dooley by Hitchcock and Goetz for a new musical revue.

Florence Martin by Ralph Hertz to replace Louise Kelly in "Good Night, Paul."

Alethea Luce and David Higgins by Edw. L. George for "The Family Exit."

T. Roy Barnes by the Shuberts for the leading comedy role in "Oh! Justine!"

Helen Haynes by Klaw and Erlanger and George C. Tyler for "Pollyanna."

Dolores Cassinelli by Madison Corey for the title role in "The Grass Widow."

Lillian Parrish by Dillingham and Ziegfeld for the Century Theatre revue.

Emmet Corrigan and Pauline Lord by H. H. Frazee for "The Slacker."

Henry E. Dixey by Elliott, Comstock and Gest for "Chu Chin Chow."

Joe Cook and Jack McClallen by Edward B. Perkins for the "Red Clock."

Vivian and Dagmar Oakland by the Shuberts for "Oh! Justine!"

Anita Elson by the Palais Royal management for its new revue.

Harry Kelly by Dillingham and Ziegfeld for the Century revue.

Diana Allen by Dillingham and Ziegfeld for the Century revue.

Herman Timberg for the new Winter Garden Show.

Edith Day by Ralph Hertz for "Good Night, Paul."

Sydney Jarvis by Joseph Weber for "Her Regiment."

DEATHS OF THE WEEK

WILLIAM REICHMAN, an actor, committed suicide by inhaling gas in a rooming house on West Fifty-fifth St. last week. He was despondent because he could not secure an engagement.

LEW WATERS, in private life Lewis N. De Larranaga, died last week at his home in Clarksville, Ala., after an illness of several months. The deceased, who was sixty-three years of age, had made his home in Clarksville for many years, when he and his wife were not playing on the road. He had been in the profession since he was a young man. His widow survives him.

HARRY TRANT STAFFORD died September 8 at the home of his parents in New Rochelle, N. Y., from cancer of the throat. The deceased was formerly well known on the dramatic stage, but had not appeared for several years, his last speaking part having been in "Wildfire" with Lillian Russell. For the past few years he wrote motion picture scenarios. His widow, professionally known as Blance Rice, survives him.

EUGENE B. BONNER, dramatic booking agent of Chicago, died September 3 at his home in that city from cerebral congestion. Deceased had been in the booking branch of the business for about five years. Prior to this time he had played for over fifteen years in stock, repertoire and vaudeville. For about a year he was associated with the American Film Co. as a regular member of the stock company. He is survived by his widow, Anna Bantz Bonner professionally known as Lois Meredith, and two sons.

WILL L. GREENBAUM, for twenty years the best known concert impresario in California, died in San Francisco September 4 at the home of his sister, Mrs. A. Rosenberg, 3222 Jackson St. Greenbaum was born in Sacramento, Cal. Among the latest of Greenbaum's musical offerings to San Francisco was the triple attraction of Walter Damrosch and the New York Symphony Orchestra, with Fritz Kreisler and Efrem Zimbalist all on the same bill. Greenbaum was unmarried. He leaves three sisters.

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ELTINGE
West 42nd St., Eves. 8.30, Matinees Wed. & Sat. at 2.30.
A. H. WOODS presents
BUSINESS BEFORE PLEASURE
A new comedy by Montague Glass and Jules Eckert Goodman, with BARNEY BERNARD and ALEXANDER CARR.

LYCEUM THEATRE, West 45th St., & B'way.,
Eves. 8.15, Mats Thurs. & Sat. at 2.15.
First presentation here of a modern society comedy entitled
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By VICTOR MAPES, Co-Author of "The Boomerang."

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J. FRED ZIMMERMAN presents
THIS WAY OUT
A new comedy by FRANK CRAVEN.

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BELASCO West 44th St. Evenings at 8.30, Matinees Thursday and Saturday at 2.30.
DAVID BELASCO Presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

EMPIRE Broadway & 40th St., Eves. 8.15, Mats. Wed. & Sat. 2.15.
CHARLES FROHMAN Presents
Julia Sanderson Joseph Cawthorn
In the New Musical Comedy
RAMBLER ROSE

GAIETY Broadway & 46th St., Eves. 8.15, Mats. Wed. & Sat. 2.15.
Direction Klaw & Erlanger, Geo. C. Tyler.
THE COUNTRY COUSIN
By Booth Tarkington & Julian Street, with ALEXANDRA CARLISLE.

REPUBLIC West 42nd St., Eves. 8.25, Mats. Wed. & Sat. at 2.25.
Messrs. Shubert present
JOHN BARRYMORE CONSTANCE COLLIER
LIONEL BARRYMORE
In the Dramatic Triumph
PETER IBBETSON

HUDSON W. 44th St. near Broadway. Evenings at 8.15. Matinees Wednesday & Saturday 2.15.
Ralph Herz offers a farce with music
"GOOD NIGHT PAUL"
With Frank Lalor, Elizabeth Murray, Audrey Maple, Burrell Barbaretto, Louise Kelley, Ralph Hera.

FULTON W. 46th St., Eves. 8.15. Mats. Wed. & Sat. at 2.15.
Henry B. Harris Estate, Mgrs.
The MESSRS. SHUBERT Present
MR. WALKER WHITESIDE in THE PAWN

KNICKERBOCKER B'way. & 38th St. Eves. 8.20. Mats. Wed. & Sat. 2.20.
Klaw & Erlanger.....Managers
GEORGE ARLISS
In a new play
HAMILTON By Mary P. Hamlin and George Arliss.

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A REVELATION IN BURLESQUE
MATT KOLB
Principal Featured Comedian and Producer
"DARLINGS OF PARIS" AMERICAN WHEEL

ALTIE MASON
PRIMA DONNA HUGHY BERNARD'S AMERICANS

PERCIE JUDAH
American Beauty of Burlesque Prima Donna "Some Babies" Still Leading as Usual

BOB Producer and Comedian **BARKERS** ZAIDA PRIMA DONNA
SIM WILLIAMS' "GIRLS FROM JOYLAND"

JIM PEARL
Eccentric Comedian and Dancer. Doing Irish in Army and Navy Girls.

KITTIE GLASCO
Ingenue of "Hello America"

Dollie CLIFFORD and GALLAGHER Daisy
Specialty With Watson's Orientals

FAY SHIRLEY
NEW TO BURLESQUE PRIMA DONNA, GIRLS FROM THE FOLLIES

DAINTY BONNIE LLOYD
SOUBRETTE—GIRLS FROM THE FOLLIES Direction, ROEHM & RICHARDS

FRANK COOK
BEAU BRUMMEL WITH SPORTING WIDOWS

COMEDIAN **SAVO** SPORTING WIDOWS

SAMMY EVANS
Hebrew Slide and Laugh With Aviators

MAE EARLE
Ragtime Whistling Jim Girl With Chas. Taylor's "Darlings of Paris"

HERMAN GIBSON
Leaving Bowerys to better my condition. Big Surprise Next Season

STRAIGHT MAN DE LUXE **JACK FAY** THAT TALL FELLOW
Max Spiegel's Social Follies

BILLIE DAVIES
PRIMA DONNA INNOCENT MAIDS

Glad to be featured with the greatest show on the American Burlesque Circuit, SIM WILLIAMS' Girls from Joyland, featured as
"Funny" Billy Gilbert

BEULAH KENNEDY
SOUBRETTE SIM WILLIAMS' GIRLS FROM JOYLAND

DAN DEIHL
DOC. QUIGLEY'S COUSIN
THE RICHARD CARLE OF BURLESQUE Sim Williams' Girls From Joyland

VIVIEN SOMERVILLE
INGENUE HUGHY BERNARD'S AMERICANS

IDA NICOLAI
CHARACTERS SIM WILLIAMS' GIRLS FROM JOYLAND

IRENE CHESLEIGH BON TONS

DORIS CLAIRE
SOUBRETTE, WATSON'S ORIENTALS.

MAE DIX
SOUBRETTE WITH BILLY WATSON'S BURLESQUE WONDER SHOW

TEDDY RUSSELL
The Only Woman Producer in Burlesque Management Strouse and Franklin

PRIMROSE SEMON
The American Girl Featured with "Hello America"

Maud **HAYWARDS** Ina
With Hurtig & Seamon's "Hello America"

DOLLY WEBB
Prima Donna "Darlings of Paris"

CHAS **TYSON** AND RUTH **BARBOUR**
JUVENILE SOME SOUBRETTE
WITH FRED IRWIN'S MAJESTICS

VERA RANSDALE
Jack Singer's Versatile "Find" from the Coast With Broadway Frolics

HARRY HASTINGS PUTS OVER A SMASHING HIT

Harry Hastings' "Big Show," featuring Dan Coleman, offered no end of amusement at the Columbia Monday afternoon.

The show is about the best Mr. Hastings has ever given the public, and shows Coleman at his best. It has plenty of comedy, lots of pretty girls, and is a beautifully costumed production. The scenery is bright and well designed, the seventh scene in the first part standing out particularly.

The numbers are very striking. Several sets of costumes are of a novel order, making them unique and praiseworthy.

The offering is in two acts, seven scenes in the first and two in the burlesque. The book is called "McNally's Flirtations," and tells a story of McNally's (Coleman) numerous flirtations with various women.

BURLESQUE NEWS

(Continued from Page 15 and on Page 33)

Coleman, a real "tad," with an East Boston brogue, gives an interpretation of the Celt in a most creditable and amusing way. In the burlesque, he changes to a female role, still sticking to his Irish character.

Phil Peters, who does an eccentric "Dutch," is a good foil for Coleman, and his quiet manner of working is funny. He works up many situations with Coleman. Frank Mallahan, a rather "hefty" straight, handles his part nicely and succeeds well with his several numbers.

Frank O'Neil has a few bits and offers a singing specialty. Willie Matthews and Joe Dunn have small parts, and Alma Bauer, playing a "lead," proves a good woman for the part. She is clever and has a most pleasing personality. Her specialty with Coleman was well rendered.

Easter Higbee is the prima donna. She was handicapped Monday with a cold, which interfered with her singing, yet she received several encores with, "Take Me Home With You." She is an attractive blonde, and wears some pretty costumes. Babe Burnette is a lively soubrette, who sings decidedly well "Wonderful Girl" and "Down South Everybody's Happy," her only two numbers, gave her an opportunity to demonstrate her worth. Hazel Lorraine is the ingenue. She is pretty and shows well in tights. While her voice is not extra strong she excells in other ways.

Teti offered several operatic selections. This young lady has a fine voice, but was a little nervous at Monday's performance. Mlle. Adelaide in a violin specialty won several encores. Her act is neat and refined. The Run Way Four were a big hit near the close of the show. They offer several songs and finish with some good acrobatic and tumbling work. The chorus is a bright lot of young girls who sing and work with a vim.

The drinking scene by Coleman and Miss Lorraine is very funny, while the golf bit by Coleman and Peters went over nicely, and the sightseeing auto and train bit is a decidedly clever piece of business. This was done by Coleman, Peters, Mallahan and Misses Higbee and Burnette.

Lots of fun is created in the school room scene. Coleman's work as a "kid" was received with satisfaction.

"In Lilac Time," which Miss Bauer leads with the chorus, is a pretty number and won instant approval.

Hastings' "Big Show" proved thoroughly enjoyable.

STARS OF BURLESQUE

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The "MODEL BAKER" — Dir., HUGHES & SMITH

SID GOLD
2nd Season with Ben Welsh. Bigger Hit Than Ever. Vaudeville Next Season.

GEO. LEON
HAIR-LIP COMIC—SEASON 1917-1918 WITH FRED IRWIN'S MAJESTICS. FRED IRWIN AND SAM LEWIS DID IT.

FLORENCE ROTHER
PRIMA DONNA — MAIDS OF AMERICA

GEO. **RED** MARTIN
Notorious—Sensational — With September Morning Glories

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DOING A NEW STRAIGHT — SIM WILLIAMS' GIRLS FROM JOYLAND

GLADYS SEARS Aviators

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The Girl With the Golden Voice, With 20th Century Maids — Direction Boehm and Richards

JULIETTE BELMONT
"Juliette," Gypsy Violinist—Ingenue
Direction, JACOBS and JERMON — 20TH CENTURY MAIDS

CHARLIE N. V. A. QUINN
ROEHM & RICHARDS — ECCENTRIC

SKATING **DAN MURPHY**
Direction, JACOBS and JERMON — WITH BURLESQUE REVIEW

JENNIE ROSS
Soubrette

"SMILING" NELLIE WATSON
Ingenue Soubrette
WITH DAVE MARION'S OWN SHOW—A REAL SHOW

FRANK HUNTER
BLACK FACE ORIGINAL, Featured with "Best Show in Town"

TOOTS **KEMP SISTERS** MARIE
TWO OF THE RECORD BREAKERS — WITH JACK REID 1916-17

JAC **WOODS SISTERS** OLGA
With AL REEVES BEAUTY SHOW

JOE **WESTON—SYMONDS** ALFARRETTA
MAIDS OF AMERICA — SECOND SEASON

FRANKIE NIBLO
INGENUE—SOUBRETTE — SAM SIDMAN SHOW

"TINY" DORIS De LORIS
Mitey Dancer — Sim Williams "Girls from Joyland"

EMMA KOHLER
The Prima Donna of Voice, Form and Class
BON-TONS CO. — Season 1917-18

Well—TOM ROBINSON
is back with us once more. Doing Irish with Girls from the Follies

MAE SHERIDAN
PRIMA DONNA — Mollie Williams' Own Show

Teresa V. Adams
Prima Donna with Hurtig and Seamon's "Whirlie Girlie Girls"

LUCILLE AMES
Ingenue—Soubrette. Getting Along Nicely With
JACK REID'S RECORD BREAKERS—SEASON OF 1917-18

JEAN POLLOCK
SPEED—SPEED—SPEED — SPORTING WIDOWS

TEDDY DUPONT
The Girl with Pleasing Personality with SOCIAL MAIDS.

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BOSTONIAN NUT — WITH $1,000,000 DOLLS

HARRY MANDEL
Straight with Million Dollar Dolls—2nd Season — Direction Jacobs and Jermon

ETHEL RAY THE BLUE SINGER
SOUBRETTE — HIP-HIP HOORAY GIRLS

CHARLIE NEIL
DOING IRISH — AVIATORS

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Now appearing on the Orpheum Tour

ORPHEUM, LOS ANGELES, THIS WEEK

"SAN FRANCISCO SPOTLIGHT"

"Katherine Murray, billing herself as 'Uncle Sam's Girl,' is at the Orpheum theatre this week, scoring heavily in her novelty singing act with the assistance of Murry Rubens at the piano. One of the daintiest numbers that Miss Murray uses is an impression of Frances White singing 'I'd Love to Be a Monkey in the Zoo,' from the 'Hitchy Koo' show. Miss Murray uses this to close her act and responds to numerous encores.

"At the piano Mr. Rubens features as a selection a medley arrangement of 'Poor Butterfly,' and without exception it is the most finished rendition of the song witnessed at the local Orpheum this season."

Personal Direction, EDGAR ALLEN

IRVING BILLY

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THAT WHISTLING GIRL

HENRY E. DIXEY JR.

IN "THE SURGEON" — IN VAUDEVILLE

GERTRUDE ROSALIE

TWO DOLCE SISTERS

Somewhere in Songland

MILLER, PACKER & SELZ

THREE GROUCH KILLERS — Direction MARK LEVY

Mr. Miss

BERT and LOTTIE WALTON

CRETONNE DUO — Direction PAT CASEY

PERCY MLLE.

OAKES and DELOUR

In "The Antique Shop"—Dancing Novelty — Direction, SAM BAERWITZ

SID ARTHUR

SCOTT & DOUGLAS

"ISIDORE"—LOTS OF LAUGHS IN 15 MINUTES

ROSE & CURTIS

EASTERN REPT.

BEEHLER & JACOBS

WESTERN REPT.

JOHN GEIGER and His Talking Violin

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TOM NADA

KAY & BELLE

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In Classy Songs and Pianologue

Direction, MARK LEVY

JACK MARLEY

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"BREAK THE NEWS TO MOTHER"

BURLESQUE NEWS

(*Continued from page 33.*)

JACK REID SHOW BOUND TO PLEASE BURLESQUE FANS

Jack Reid and his "Record Breakers" furnished the entertainment at the Star last week. The show is up to the usual Reid standard.

The star offers his familiar Celtic character in the first act. In this role Reid became famous many years ago, and he portrays it exceedingly well. His many funny situations won applause last Tuesday afternoon, as did those of Bob Startzman, who also enacts an Irish part.

Startzman does a black face in this act and makes an excellent foil for Reid, his work being bright and finished.

Lucille Aims shares the female honors with Mildred Howell. Miss Aims is one of those soubrettes who is liked more every time she appears. Her personality, shapely form and handsome costumes are above the usual, and she wears a different dress every time she appears. Her numbers are put over with vim and her work is excellent generally.

Mildred Howell, evidently a newcomer to the burlesque field, is sure to be heard from before long, for she is a pretty, blonde girl, with a sweet voice, an attractive wardrobe, a very pleasing personality and a figure that shows well in tights. In her specialty in one, she was a decided hit with her two offerings. Her several other numbers were well rendered. This girl has a bright future and is welcome to burlesque.

Toots Kemp leads her numbers well and will develop into a bright little ingenue ere long. Her "Honalooklia Boo" went nicely, as well as "Oh, Papa." She and her sister, Marie, do a neat singing specialty. This act is highly entertaining.

Ella Reid Gilbert looks well and handles her part with much ease. Her appearance and work are as good as at any time in the past. Catherine Creed and Norma Jerome do nicely.

Jos. Barlett, Jr., proved himself a good "straight." He "feeds" well and can sing.

Joe Dempsey hasn't much to do, outside of his boxing bit with Miss Aims and his dancing specialty

A. Bonham Bell did his several numbers cleverly.

The chorus works nicely and their costumes are bright and pretty.

Reid's wrestling bit, as well as the air bullet and gasoline bits, during the action of the burlesque, while doing his "dope" character, are very funny.

The "minstrel" number, headed by Startzman, is excellently done.

A novelty in union suits is offered in what they call "at the Fashion Show" by Misses Aims, Howell, Bell, Jerome and Medart and introduced by Barlett. The girls, walking about the stage in union suits, display shapely curves and lines. The scene was well received.

Reid has a good show and one that is bound to please burlesque patrons.

BURLESQUE NOTES

Bessie Baker, who has been featured with the "Candy Shop" and "Canary Cottage," is now with the "Broadway Frolics."

Juliette Belmont, who is doing a violin specialty with the "Twentieth Century Maids," made a decided hit at the Lyric Theatre, Dayton, Ohio, last week.

Lon Hascall, Wilbur Dobbs, Jim Tenbrooke and Jack Nichols are doing a great line of comedy with the "Broadway Frolics" this season.

Word from Manager Chipman states that the "Twentieth Century Maids" is a great show and doing a wonderful business through the Middle West.

Clide Bates is now in his fifth year with the "Follies of Pleasure." In the Folly Quartette of which he is a member it is claimed that he is singing top tenor.

Frankie Niblo, formerly of Niblo and Spencer, is doing a dandy soubrette role with the Sam Sidman Show this season. Her numbers are all going over with a snap.

Roscoe Ails, one of the principal comedians with Fred Irwin's Majestics, who won success at Hurtig and Seamons last week, is now in his second year of burlesque

The "Hello America" Co. opened to capacity business at Washington. The show is a success and the Hayward musical act a big hit near the close of the performance.

While in Los Angeles last Winter Jack Singer signed Vera Randale for one of his productions. Singer placed Miss Randale with the "Broadway Frolics" this season, which is her first with any burlesque company.

Phil Wolf states that the "Bowery Burlesquers," featuring Billy Foster and Frank Harcourt, played to the largest Labor Day business at the Casino, Philadelphia, of any company since the house started playing burlesque.

Doc Dell and Geo. Leon are doing some fine comedy work with Irwin's "Majestics" this season. Tyson and Barbour are doing good work with the show, but their specialty is sadly missed. Florence Bennett handles the prima donna role.

8—SKETCHES—8

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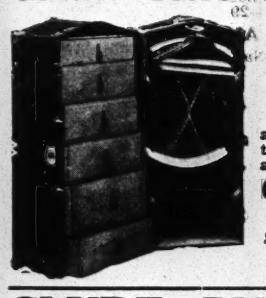

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COMPANY ROUTES

(Continued from Page 25)

Mile-a-Minute Girls—Empire, Chicago, 17-22; Majestic, Indianapolis, 24-29.
Orientals—Gaiety, Philadelphia, 17-22; Majestic, Scranton, Pa., 24-29.
Pacemakers—Lyceum, Columbus, 17-22; Court, Wheeling, W. Va., 24-26; Grand, Akron, O., 27-29.
Pat White's—Gaiety, Chicago, 17-22; Gaiety, Milwaukee, 24-29.
Parisian Flirts—Standard, St. Louis, 17-22; Englewood, Chicago, 24-29.
Review of 1918—Majestic, Indianapolis, 17-22; layoff, 24-29; Lyceum, Columbus, O., 31-Oct. 6.
Record Breakers—Gaiety, Brooklyn, 17-22; Yonkers, N. Y., 24-26; Schenectady, 27-29.
Social Follies—Star, Brooklyn, 17-22; Gaiety, Brooklyn, 24-29.
Some Babies—Hudson, Schenectady, N. Y., 20-22; Holyoke, Mass., 24-26; Springfield, 27-29.
September Morning Glories—New Bedford, Mass., 17-19; Worcester, 20-22; Olympic, New York, 24-29.
Speedway Girls—Garden, Buffalo, N. Y., 17-22; Star, Toronto, Ont., 24-29.
Tempters—Majestic, Scranton, Pa., 17-22; Binghamton, N. Y., 24-25; Oswego, 26; Niagara Falls, 27-29.
Whirly Girly Girls—Open, 17-22; Century, Kansas City, 24-29.

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Monday—Newcastle, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday, Harrisburg, Pa.
Friday—York, Pa.
Saturday—Reading, Pa.

TABLOIDS

Amick's, Jack, Pennant Winners—Folly, Oklahoma City, Okla., indef.
American Musical Revue (Oscar Green, mgr.) Fitchburg, Mass., week Sept. 17.
Deloy's Dainty Dudines, Eddie Deloy, mgr., N. H.—Cheyenne, Wy., indef.
Lord and Vernon—Pine Bluff, Ark., Sept. 16-23.
Razzle-Dazzle Co.—Little Rock, Ark., Sept. 17-29.
Seaside Beauties—Durant, Okla., Sherman, Tex., Sept. 24-29.
Submarine Girls (Merserau Bros.)—Grafton, W. Va., Sept. 17-23; Martins Ferry, 24-9.
Zarrow's American Girls—Victoria, Steubenville, O., Sept. 17-19; Coliseum, New Castle, Pa., 20-22; Star, New Philadelphia, O. 24-29.
Zarrow's Zig Zag Town Girls (Jack Fuquay, mgr.) Grand, Morgantown, W. Va., Sept. 17-22; Hippodrome, Fairmont, W. Va., 24-29.
Zarrow's Little Bluebirds (Jack Grant, mgr.)—Grand, Massillon, O., Sept. 17-22; Lyric, Alliance, O., 24-29.

CIRCUS AND WILD WEST

Barnes, Al. G.—Nacogdoches, Tex., Sept. 20; Timpson, Tex., 21; Henderson, Tex., 22; Tyler, Tex., 24; Palestine, Tex., 25; Crockett, Tex., 26; Jacksonville, Tex., 27; Athens, Tex., 28; Kaufman, Tex., 29.
Cole Brothers Shows—Monticello, Ark., Sept. 20; Hamburg, 21; Royville, La., 22.
La Tena—Laurel, Del., Sept. 20; Federalsburg, Md., 21; Easton, 22.
Ringling Bros.—El Paso, Tex., Sept. 20; Abilene, 22; Dallas, 24; Fort Worth, 25; Waco, 26; Taylor, 27; Austin, 28; San Antonio, 29.
Sparks Circus—Mt. Vernon, Ill., Sept. 20; Benton, Ill., 21.
Shipp & Feltus—En route through South America. Permanent address, Rivadavia 835, Buenos Aires.
Willard, Jess, & Buffalo Bill Show—Texarkana, 20; Sulphur Springs, Tex., 21; Dallas, 22.

MINSTRELS

Coburn's, J. A.—Urbana, O., indef.
Field's, Al. G., Greater Minstrels—Durham, N. C., Sept. 20; Greensboro, 21; Danville, Va., 22; Lynchburg, 24; Norfolk, 25-26; Richmond, 27-8-9.
Fashion Plate Minstrels (J. C. Wodetsky, mgr.)—Columbus, O., Sept. 17-22; Dayton, O., 24-29.
Hav-A-Laf Co. (J. M. Clinton, mgr.)—Ft. Wayne, Ind., indef.
Vogel's, John W.—Buckeye Lake, Millersport, O., indef.

MISCELLANEOUS

Bragg & Bragg Shows (Geo. M. Bragg)—Union, N. H., Sept. 20-22.
Thurston, the Magician—Lyceum Theatre, Paterson, N. J., Sept. 24-29.

VAUDEVILLE BILLS

(Continued from Page 23)

CEDAR RAPIDS, IA.

Majestic (Last Half)—Valentine & Bell—Dunbar's Colleens—Adrian—Azard Bros.

CHICAGO, ILL.

Wilson (First Half)—Otto Koerner & Co.—Weber Beck & Frazer—Mme. Asoria & Co. (Last Half)—Countess Verona—Stevens & Hollister—Harris & Mannion—Lipton's Monks.

Kedzie (First Half)—Aerial Mitchells—Willing & Jordan—Haviland & Thornton Co.—Hilton & Lazar—Velde Dedie Trio. (Last Half)—Hayes & Rives—Walsh & Bentley—Saxo Five—Richards & Kyle—Gordon & Ricca.

Avenue (First Half)—Amedio—Janis & West—Richards & Kyle—Gordon & Ricca. (Last Half)—Willing & Jordan—Zeno & Mandel—Mme. Asoria & Co.

Windsor (First Half)—Rose & Dutton—Arthur Rigby—Harris & Mannion—Stevens & Hollister—Five Violin Beauties. (Last Half)—Loney Nace—"Magazine Girls"—Detzel & Carroll—Degnon & Clifton.

CANTON, ILL.

Princess (Last Half)—The Serenaders—Williams & Culver—Wagner & Bruhn.

COUNCIL BLUFFS, IA.

Nicholas (First Half)—Argo & Virginia—Three Weston Sisters—Stanley Overton. (Last Half)—Carter & Waters—Geo. McFadden.

CROOKSTON, MINN.

Grand (Sept. 23)—Vernon & Co.—Mahoney & Rogers—The Salambos.

CEDAR RAPIDS, IOWA.

Majestic—Chief Little Elks & Co.—"Finders Keepers"—Vine & Temple—Three Jahns—Dunbar's Huzzars.

DULUTH, MINN.

New Grand (First Half)—Carl & Inez—Five Young Americans—Angelus Trio—Tasmanian Trio. (Last Half)—Rogers & Brockway—Royal Italian Sextette.

DUBUQUE, IA.

Majestic (First Half)—Geo. McFadden—Earl Pingree & Co.—June Mills & Co.—Degnon & Clifton. (Last Half)—Paul Fetching & Co.—Granville & Mack—Chief Little Elk & Co.—Vine & Temple—Arco Bros.

EAST ST. LOUIS, ILL.

Erbers (First Half)—Chiyo & Powers—Cook & Catman—"Three Types." (Last Half)—"The Fashion Shop."

FORT DODGE, IA.

Princess (First Half)—Julia Edwards—Granville & Mack—Link & Robinson—Three Jahns. (Last Half)—McConnell & Austin—Three Weston Sisters—Hugo Lutgens—"Camp in the Rockies."

FORT WILLIAM, ONT.

Orpheum (Sept. 24-25)—King Bros.—Gardner & Revere—Sigmund & Manning—Rural Sight. (Sept. 28-29)—Carl & Inez—Five Young Americans—Angelus Trio—Tasmanian Trio.

FOND DU LAC, WIS.

Idea (First Half)—The Hillyers. (Last Half)—O'Loughlin & Williams—McCormack & Shannon.

GRAND FORKS, N. D.

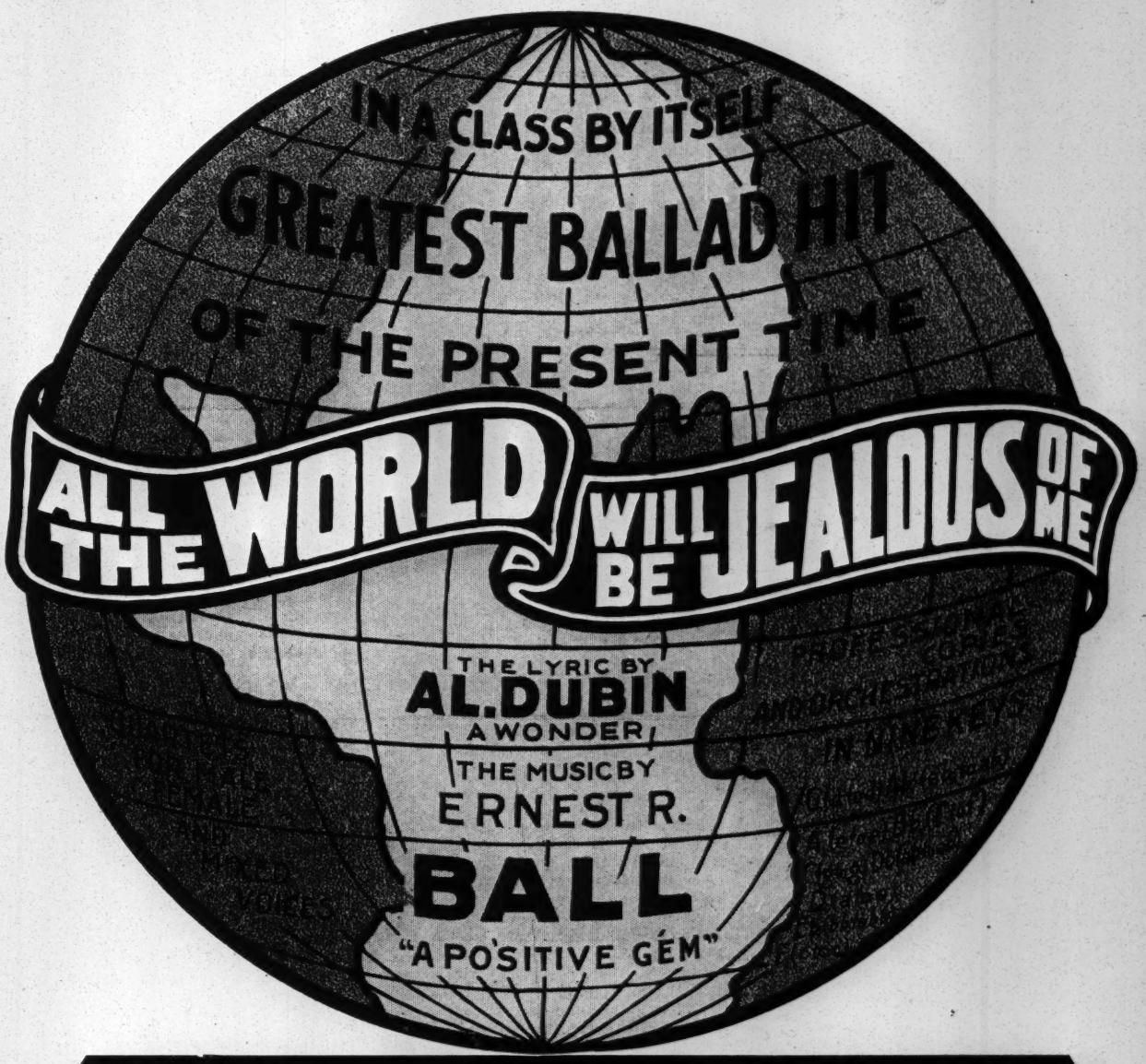
Grand—Mahoney & Rogers—Vernon & Co.—The Salambos.

IOWA CITY, IOWA.

Englert (Sept. 29-30)—Amedio—Walter Howe & Co.—Fred & Albert.

JOLIET, ILL.

Orpheum (Last Half)—Aerial Mitchells—Mildred Hayward—Vernon Five.



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MOTION PICTURES

NEW PICTURE PALACE WILL OPEN DEC. 15

MORE LAVISH THAN RIALTO

Either the "Temple" or the "National" will be the name of the new motion picture theatre being erected on Broadway between Forty-ninth and Fiftieth Streets, when its doors are thrown open to the public on Dec. 15. It will be operated under the direction of S. L. Rothapfel, who will also be in charge of the Rialto Theatre.

The new house, it is said, will be more lavish in its decorations and appointments and will be more of a revelation than the Rialto. Its Broadway entrance will have a white marble colonnade designed on the Grecian type. The house will seat 2,500 persons.

The policy of the house will be similar to that of the Rialto, with the addition of several new novelties recently conceived by Rothapfel. The feature picture policy will prevail as in the other house, with the musical section of the program as a strong asset. There will be a symphony orchestra of fifty pieces, under the supervision of Hugo Reisenfeld, who, however, will remain as conductor at the Rialto. A feature of the new house will be a weekly symphony concert given by the combined orchestras of the two theatres, under Rothapfel's direction. Mr. Reisenfeld will lead the orchestra of 100 on these occasions. The purpose of these concerts will be to encourage American composers, and each week Reisenfeld will endeavor to offer a new composition by an American composer.

There are to be no stores on the premises and with the exception of the executive offices there will be no other offices in the building.

The house was built by G. M. Heckscher, Jr., and will be conducted by Kahn and Livingston, who operate the Rialto.

BRENON CUTS PASS LIST

During the run of Herbert Brenon's film, "The Fall of the Romanoffs," which starts at the Broadway Theatre Sunday evening, no free list will be allowed, all persons, even those connected with the Brenon organization, who desire admission to the theatre being compelled to have tickets. For the opening night, Brenon has purchased the tickets that will be distributed to the press and those whom he desires to invite for the occasion. He says that, as long as he has rented the house for the engagement of his picture, it must hold money and not paper.

GIVE DINNER TO LANGFELD

Leo Langfeld, manager of the Broadway Theatre, was tendered a dinner by friends at the Friars' Club last Sunday evening, upon his third anniversay as manager of the house. A diamond initialed watch fob was the token of esteem presented to him by "Doc" Victor Wilson, on behalf of his friends. Those who were present included Wilson, Carl Edouarde, Jay Kaufman, Al. Lichtman, Frank Munroe, Harry Kaufman, Edward Moscary, R. Alfred Jones, Charles Stewart and Hugo Reisenfeld.

VAN LOAN GOES TO HONOLULU

Herbert H. Van Loan, of the publicity firm of Shepard and Van Loan, accompanied by his wife, professionally known as Gertrude Cameron, suddenly departed from New York last week for Honolulu. He goes there to succeed E. Richard Scheyer as the representative of the Peter Pan Film Corp.

FILM WRITERS ARE DINED

Following the trade showing of the revised version of "The Warrior," last Wednesday, Messrs. A. H. Sawyer and Herbert Lubin acted the part of hosts at a "War Luncheon," tendered the press at Rector's.

Among those present were Harry G. Kosch, attorney for the General Enterprises, Inc.; Harry Ennis, representing Harry Raver; Lawrence Reid, New York *Review;* Charles Condon, *Motography;* Mr. Eltonhead, *Exhibitor's Trade Review;* Charles Giegerich, NEW YORK CLIPPER; Samuel Spedon, *Moving Picture World;* Fritz Tidden, *Dramatic Mirror;* Miss Laura Hostetter, *The Billboard;* Milton Lowenthal, *Theatre Magazine;* Mr. Gold, *New York Star;* James Beecroft, *Exhibitors' Herald;* George Worts, *Motion Picture News;* Jake Gerhardt, *Dramatic Mirror;* Miss St. John Brenon, *Morning Telegraph;* Harold Rendall, *New York Review;* Joshua Lowe, *Variety;* Bert Ennis, press agent for "The Warrior."

CANADA "WARRIOR" RIGHTS SOLD

Sawyer and Lubin, of General Enterprises, Inc., announced last week the sale of the Canadian rights to their film spectacle "The Warrior." The purchaser is The Globe Films, Ltd., with headquarters in Toronto and branch offices in all the important Canadian cities. The sum reported to have changed hands is unusually large, even for a picture of the magnitude of "The Warrior." The company which by the deal acquires the Canadian rights to the spectacle starring Maciste, the giant Italian actor and soldier, is a new one. An imposing array of prominent exchange men and financial leaders form the official body of The Globe Films, Ltd., and the new firm bids fair to become one of the strongest purchasers of territorial rights in the Dominion.

GOLDMAN WRITES PICTURE PLAY

Mayer C. Goldman, the theatrical lawyer, and Frank V. Harris, of the New York bar, have written a scenario entitled "The Public Defender," which is being produced by Harry R. Raver. The cast includes Frank Keenan, Robert Edeson, Alma Hanlon, John Sainpolis and Florence Short. The picture is being directed by Burton King. It will be a six reeler.

COMMONWEALTH JOINS GEN'L FILM

The Commonwealth Comedy Co., Inc., a comparatively new concern which turns out slapstick comedies, after the conclusion of its fourth one-reel release has won a place on the General Film Company's program. This arrangement goes into effect on Sept. 28, and calls for a succession of fifty-two weekly releases.

SCREEN CLUB PLANS SHOW

The Screen Club is preparing an entertainment to be given at the Eighty-first Street Theatre in aid of the House Fund. It will consist of a vaudeville bill and the taking of a picture on the stage in full view of the audience.

BUY IVAN FILM STATE RIGHTS

DALLAS, Tex., Sept. 11.—David Reed and True T. Thompson, of the True Film Co., of this city, have closed contracts with the Ivan Film Corporation to distribute "Babbling Tongues" in Oklahoma, Arkansas and Louisiana.

LESSER HAS RECOVERED

Sol L. Lesser, who has been confined to the hospital ever since his arrival in New York City with a severe case of typhoid, will have convalesced sufficiently to return to his work late this week, it is expected.

RIALTO HAS ELTINGE FILM

Julian Eltinge is making his bow in motion pictures at the Rialto this week in "The Countess Charming," a comedy written by Gelett Burgess and Carolyn Wells.

COURT DECIDES IN FAVOR OF VITAGRAPH

CHICAGO CENSORSHIP DEFEATED

CHICAGO, Ill., Sept. 18.—After being in the courts of this city for more than four months, the Vitagraph's Blue Ribbon photoplay, "Within the Law," will now be shown in its original form here. It was announced today that Judge Crowe had issued a mandamus compelling Chief of Police Schuettler to grant a permit for the showing of the much-discussed production.

The court action followed the fight which has been made from the day Major Funkhouser denied its presentation, by President Albert E. Smith and General Manager Walter W. Irwin, of the Vitagraph Company. From the very beginning, these officials have fought tooth and nail every step taken by the militant censor, who has been just as obstinate in his claims that the picture should not be exhibited in Chicago. The offering was rejected because the producers refused to make fifteen deletions from its original.

After giving Major Funkhouser every opportunity to change his mind, General Manager Walter W. Irwin engaged Lewis F. Jacobson, who had successfully attacked the rulings of Major Funkhouser on previous occasions. Attorney Jacobson immediately prepared a petition seeking a writ of mandamus to force the issuance of a permit, and it was upon this petition that Judge Crowe ordered Chief of Police Schuettler to grant the permit.

The petition was very voluminous and showed how extensively "Within the Law" as a legitimate play was shown over the entire civilized world; that it ran many times in Chicago, breaking all records and at prices ranging from 50 cents to $2.50. It also was shown that "Within the Law" had its premier performance at the Princess Theatre, Chicago, on April 27, 1912, when it was produced for the first time on any stage.

When the case was called for trial Major Funkhouser was surrounded by the best legal talent in the employ of the City of Chicago. George Kandelik, an assistant corporation counsel, had direct charge of the case for the Major.

Not only did Greater Vitagraph seek to force the complete showing of "Within the Law," but Attorney Jacobson also attacked the status of Major Funkhouser's position, alleging that he had no authority to censor pictures owing to conflicting clauses in the charter of the City of Chicago and of subsequent city ordinances.

With the question of the demurrer ruled upon the case went to active trial on Thursday morning with a court room crowded with prominent persons.

DEFENDS WASHBURN EXEMPTION

CHICAGO, Sept. 13.—Thomas J. Dawson, chairman of the Exemption Board which exempted Bryant Washburn, defends the action of the Board by submitting affidavits from eight persons, including two physicians, to the effect that Mrs. Washburn is suffering from psoriasis, a skin disease, which the physicians aver is incurable and which, if not given proper care and treatment, might prove fatal. Because of her ailment, they swore, it would be a physical impossibility for her to engage in any pursuit. In her affidavit Mrs. Washburn swore that she and their daughter are solely dependent upon Washburn for support. Chairman Dawson asserted that the notoriety given the case was both unfair to the actor and to the board members and to dispel any misgivings he had decided to make public the affidavits.

NEW FILM CO. APPEARS

The Motion Picture Realty Company, with offices at 75 Montgomery Street, Jersey City, filed papers of incorporation in the county clerk's office last week. The new firm will engage in a general real estate and brokerage business. William Turner is named as the agent in charge.

The capital stock of the company is $500,000 of which $1,000 has been paid in by the following subscribers: Charles Drapkin, 71 Broadway, four shares; Jeremiah J. Collins, 120 Broadway, three shares, and Paul M. Hahn, 120 Broadway, New York, three shares.

BLACKTON POSTPONES RELEASE

Rather than be hastened in his productions for Paramount and run the risk of impairing the artistic merit of his photoplays, J. Stuart Blackton has determined to postpone his advent upon the screen as a producer. Accordingly, there will be no Blackton production among the Paramount October releases contrary to a former announcement, and the first Blackton photoplay will not appear until November.

NEW COMPANY FORMED

The Burlington Amusement and Development Company was incorporated in New Jersey last week for $125,000. The principal office of the company is given at 75 Montgomery street, Jersey City, and Peter Bentley is named as the official agent in charge. The company is chartered to deal in real estate and amusement enterprises and has a paid in capital of $10,000.

WILL SHOW "INTOLERANCE"

By cable arrangements, completed last week, D. W. Griffith will present his "Intolerance" this season in the representative picture theatres of America. Limited engagements will be booked in the representative motion picture theatres of the country.

STEWART STAY CONTINUED

Last week in the local courts the temporary injunction, recently obtained by Greater Vitagraph, restraining Anita Stewart from leaving the company, was continued till September 28.

WORLD PICTURES TRADE MARK

WILLIAM A. BRADY,
Director-General
WORLD-PICTURES
Present

ETHEL CLAYTON
in
"The Woman Beneath"

Story by Willard Mack
Directed by Travers Vale.

Chart No. 18

A REVIEW OF REVIEWS

September 19, 1917

FROM TRADE CRITICISMS COMPILED BY THE NEW YORK CLIPPER

Cut Out This Chart, and Paste in Scrap Book for Reference.

	Name of Film	CLIPPER	WORLD	NEWS	TELEGRAPH	TRADE REVIEW
1	**"THE SPINDLE OF LIFE"** Drama. Butterfly. 5 Reels. Featuring Neva Gerber and Ben Wilson. Director: Geo. Cochrane.	"Has an irresistible appeal."	"A rather slight but brightly pictured and generally engaging story of the romantic type." (Issue Sept. 29.)	"There is something lacking in this light story; which places it in the ordinary class." (Issue Sept. 29.)	"An interesting picture." (Issue Sept. 16.)	"Not a particularly strong offering." (Issue Sept. 22.)
2	**"THE HOSTAGE"** Melodrama. Lasky. 5 Reels. Featuring Wallace Reid. Director: Robert Thornby.	"Is among the best features ever put on the market. Holds attention in a vice-like grip."	"Few photoplays attain the degree of interest that is found in 'The Hostage.' Holds the spectators interest tightly captive." (Issue Sept. 29.)	"One of the best little romances of war time that has ever been screened." (Issue Sept. 29.)	"Is good entertainment. Has no dull moments." (Issue Sept. 16.)	"An average Paramount program feature. The suspense is well pronounced." (Issue Sept. 22.)
3	**"FALL OF THE ROMANOFFS"** Historical drama. Herbert Brenon. 8 Reels. Featuring Iliodor. Director: Herbert Brenon.	"Is something more than an amusement attraction. Will accumulate importance with the years. The strangest story ever flashed on the screen."	"One attribute stands out in bold relief—that swift onrush of events." (Issue Sept. 22.)	"The spectacular and thrilling is present in abundance." (Issue Sept. 22.)	"Teems with action. Bids fair to take its place among the foremost pictures of the year." (Issue Sept. 9.)	"A big picture in every sense of the word." (Issue Sept. 15.)
4	**"MOUNTAIN DEWS"** Melodrama. Triangle. 5 Reels. Featuring Margery Wilson. Director: Thos. Heffron.	"Is well constructed."	"Many of its scenes have pronounced pictorial charm." (Issue Sept. 29.)	"Quite lacking in suspense. Is merely a moderately interesting offering." (Issue Sept. 29.)	"Will give many laughs and a number of thrills." (Issue Sept. 16.)	(Review not published to date.) (Issue Sept. 22.)
5	**"THE BOND OF FEAR"** Melodrama. Triangle. 5 Reels. Featuring Belle Bennett and Roy Stewart. Director: Jack Conway.	"As improbable as a story can possibly be. In spite of good direction and capable acting the picture has no appeal."	"The dramatic value of the picture is considerable." (Issue Sept. 29.)	"Rather long drawn out. The unreal principle is its most formidable fault." (Issue Sept. 29.)	"Carries conviction and has been extremely well produced." (Issue Sept. 16.)	(Review not published to date.) (Issue Sept. 22.)
6	**"A MAN'S MAN"** Melodrama. Paralta. 7 Reels. Featuring J. Warren Kerrigan. Director: Oscar Apfel.	"Has an appeal that no one with red blood in his veins can resist."	"Will entertain any human being with red blood in his veins. Every detail is handled with skill." (Issue Sept. 29.)	"Its many complications work up an amount of suspense that is unusual. Contains a delightful touch of humor." (Issue Sept. 29.)	"A sure-fire melodramatic feature. A splendid story." (Issue Sept. 16.)	"A virile story with untold interest." (Issue Sept. 22.)
7	**"FOR FRANCE"** Drama. Vitagraph. 5 Reels. Featuring Edward Earle and Betty Howe. Director: Wesley Ruggles.	"Thrilling story is carried throughout."	"Has enough romance and vital action to hold the attention of the average spectator." (Issue Sept. 29.)	"Contains a whole lot of good, thrilling action. Is most entertaining—not too heavy—in fact, just right." (Issue Sept. 29.)	"Corking good stuff. Plenty of thrills. A delightful romantic story." (Issue Sept. 16.)	"A dandy patriotic picture that is packed full of good stuff." (Issue Sept. 22.)
8	**"RASPUTIN, THE BLACK MONK"** Drama. Brady. 7 Reels. Featuring Montague Love. Director: Arthur Ashley.	"A feature of unusual appeal and interest. Superbly acted and excellent set."	"A subject suited to inspire interest in the mind of the public. Is well and carefully made." (Issue Sept. 29.)	"A timely and interesting piece of fictionized history." (Issue Sept. 29.)	"Highly dramatic." (Issue Sept. 16.)	"Unquestionably interesting. Should prove excellent box office attraction." (Issue Sept. 22.)

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J. WARREN KERRIGAN In the Thrilling Romantic Sensation "A MAN'S MAN"

Written by PETER B. KYNE. Scenario by THOMAS G. GERAGHTY. Produced by OSCAR APFEL.

SOON TO FOLLOW

BESSIE BARRISCALE
In the Military Secret Service Romance
"MADAM WHO"
By HAROLD MACGRATH

MR. KERRIGAN'S SECOND PARALTA PLAY
"TURN OF A CARD"

BESSIE BARRISCALE
In "THE OLD HOMESTEAD" of the Screen
"ROSE O' PARADISE"
By GRACE MILLER WHITE

ASK ANY TRIANGLE EXCHANGE

FEATURE FILM REPORTS

"FALL OF THE ROMANOFFS"

Herbert Brenon. Eight reels.

Cast.

Nicholas II.....*Alfred Hickman*
Rasputin.....*Edward Connelly*
Iliodor.....*By Himself*
Prince Felix.....*Conway Tearle*
Grand Duke Nicholas.....*Charles Craig*
Wilhelm II—Emperor of Germany, *George Denueburg*
Baron Frederick.....*R. Paton Gibbs*
Theofan.....*William E. Shay*
The Infant Czarewitch, *Master Law. Johnson*
Alexander Kerensky...*W. Francis Chapin*
General Korniloff.....*Peter Barbierro*
Anna.....*Mlle. Ketty Galanta*
Princess Irena.....*Pauline Curley*
Sonia.....*Mlle. Marcelle*
The Czarina.....*Nance O'Neil*

Story—An historical drama from the memoirs of Iliodor, the monk, formerly attached to the court of the Russian Empire. Scenario by Austin Strong and George Edwardes Hall. Produced under the personal direction of Herbert Brenon.

"The Fall of the Romanoffs" is something more than an amusement attraction. It is a pictured story of historical value that will accumulate importance with the years. It is a visualized record of one of the greatest events in modern history.

Herbert Brenon, in producing this picture, has achieved a double triumph. He has given to the screen an intense drama, clothed in perfect atmosphere, and an educational subject that indelibly impresses its lesson.

This picture is another proof that "Truth is stranger than fiction." It is the strangest story ever flashed on the screen. Were it not all true, it would be condemned as wild and improbable, that it is true—that these events did occur in real life—adds to the intensity of the story and classes the picture as a classic. As Alexander Dumas teaches French history in his romances, so Herbert Brenon has given us the history of the fall of a mighty dynasty in the form of a screen drama.

There is only one complaint that can be made. The film has, apparently, been cut down too much. Throughout the entire eight reels, the events follow each other in such rapid succession that no time is given in leading up to any situation. If the footage is increased and those scenes put in that must have been taken out to enhance the dramatic values, the production will be of even greater strength as an attraction.

The story tells of the marvelous power exercised by the illiterate and dissolute imposter Rasputin over the Russian royal family, and pictures his life from the time of peasant days in Siberia to his assassination at the hands of masked noblemen of the Russian Court. The events, as they occur, are intensely interesting, at times almost wierd.

Box Office Value.

Full run.

"THE WARRIOR"

General Enterprises.

State Rights. Revised version. Seven Reels.

The Warrior.....*"Maciste."*

Remarks.

As revised by the General Enterprises company, after its acquisition, "The Warrior" is even more interesting than in its original form. The action has been quickened by cutting the footage to seven reels, without the loss of any of the thrills or the comedy with which the production fairly teems.

This rare combination of scenic beauty, marvelous feats of strength, thrilling stunts and irresistible comedy, is intensified in its market form, and should prove to be an exceptional money-maker. It is an attraction that can safely be offered to any class of audience, anywhere, with the full assurance that it will give the utmost satisfaction.

Box Office Value.

Full run.

"A MAN'S MAN"

Paralta. Seven Reels.

Released Sept. 23 by Triangle.

Cast.

John Stuart Webster..*J. Warren Kerrigan*
Dolores Ruey.....*Louis Wilson*
Billy Geary.....*Kenneth Harlan*
John Cafferty.....*Ed. Coxen*
Mother Jenks.....*Ida Lewis*
Ricardo Ruey.....*Harry Von Meter*
Captain Benevido.....*Eugene Pallette*
President Sarros.....*Joseph J. Dowling*

Story—Melodramatic. Scenario by Thomas G. Geraghty, from story by Peter B. Kyne. Directed by Oscar Apfel. Featuring J. Warren Kerrigan.
Action—Interesting.
Continuity—Consistent.
Suspense—Well sustained.
Photography—Excellent.

Remarks.

Peter B. Kyne's story has an appeal that no one with red blood in his veins can resist, for, while it may be classed as the wildest fiction, it still has many human touches.

In his scenario, Geraghty has closely followed the story, with the result that its salient points are visualized. In the direction of the picture Oscar Apfel has fairly outdone himself. Nothing which could make for the proper atmosphere of a scene seems to have been neglected by him.

It is an admirable vehicle for J. Warren Kerrigan and gives him an auspicious start as an independent star.

His leading lady, Lois Wilson, is a real find. She is a talented actress, is winsome, chic and pretty and possesses a remarkable personality.

Box Office Value.

Full run.

"MOUNTAIN DEW"

Triangle. Five Reels.

Released Sept. 16 by Triangle.

Cast.

Roxie Bradley.....*Margery Wilson*
J. Hamilton Vance.....*Charles Gunn*
Roosevelt Washington.*Thomas Washington*
Squire Bradley.....*Al W. Filson*
Milt. Sears.....*Jack Richardson*
Lafe Grider.....*Aaron Edwards*
Lily Bud Raines.....*Mary Borland*

Story—Melodramatic. Written by Josephson and Monte M. Katterjohn. Directed by Thomas Heffron. Featuring Margery Wilson.
Action—Has interest.
Continuity—Consistent.
Suspense—Well sustained.
Photography—Good.

Remarks.

This is a story of a magazine writer who goes to a moonshine district of Kentucky in search of local color for a story. To further his aims, he becomes teacher of a country school, is suspected by the moonshiners of being a U. S. Revenue officer and marked for death. He falls in love with a moonshiner's daughter, marries her and convinces everyone that he is merely a writer.

The scenario is well constructed and the characters well drawn, but there seems to be an unnecessarily frequent use of the word "Hell." The direction is especially good, and the acting throughout is capital, Margery Wilson, Charles Dunn, Al. W. Filson and Jack Richardson all doing good work. Thomas Washington acts the colored man to the new teacher with commendable naturalness.

Box Office Value.

Full run.

"RASPUTIN THE BLACK MONK"

Wm. A. Brady Special. Seven Reels.

Released as a Special Feature by the World Film Corp.

Cast.

Rasputin.....*Montagu Love*
Paula Raff.....*June Elvidge*
Raff.....*Arthur Ashley*
Alex. Kerensky.....*Henry Hull*
Prince Yusupof.....*Irving Cummings*
Mme. Virubova.....*Julia Dean*
Czar.....*Hubert Wilke*
Czarina.....*Florence Beresford*
Ilda.....*Lillian Cook*
Princess Yusupof.....*Pinna Nesbit*
Alexis Sarnoff.....*Jos. Granby*

Story—Based on the Russian revolution. Scenario by E. Richard Schayer. Directed by Arthur Ashley.
Action—Intense throughout.
Continuity—Somewhat broken.
Suspense—Sustained.
Detail—Good.
Atmosphere—Within keeping.
Photography—Good.

Gregory, an ignorant derelict, living in a small Russian village, disguises himself as a monk and calls himself Rasputin. With the aid of a government spy, he is able to become the advisor of the Czar and, in that way, is able to impress the Russian ruler with the belief that the health of his heir depends on his close proximity to the youngster. Through this association he is able to use his influence over the Czar, and attempts to conduct the affairs of the government to his own liking, which carries the story to the recent overthrow of the Czar and the establishment of the new republic by Kerensky and his followers.

This picture is released at an opportune time, and undoubtedly will prove to be a winner as a box-office attraction. The work of Love, Cummings, Miss Elvidge and Miss Dean is exceptionally good.

Box Office Value.

Full run in all houses. Smaller ones, two days.

"LOST IN TRANSIT"

Pallas. Five Reels.

Released September 3 by Paramount.

Cast.

Niccolo Darini.....*George Beban*
Nita Lapi.....*Helen Eddy*
Lapi.....*Pietro Sosso*
Mrs. Flint.....*Vera Lewis*
Mr. Kendall.....*Henry Barrows*
Paolo Marso.....*Frank Bennett*
Baby.....*Bob White*

Story—Dramatic. Written by Gardner Hunting from a story by Kathlyn Williams. Directed by Donald Crisp. Featuring George Beban.
Action—Interesting.
Continuity—Consistent.
Suspense—Sustained.
Detail—Excellent.
Atmosphere—Convincing.
Photography—Good.

Remarks.

In the story of "Lost in Transit," a wealthy man, named Kendall, grief-stricken at the death of his wife in giving birth to a son, places the child in a foundling asylum. Two and a half years afterward, the father orders his child returned to him. The boy leaves the asylum, but is stolen by a mendicant. At the same time, a poor woman leaves a boy of the same age in the wagon of Nicolo Darini, an Italian junkman. He becomes attached to the youngster, but it is taken from him and given to Kendall as his child. The mendicant is run over by an automobile shortly afterward and discloses that the boy with him is Kendall's. The court then restores the other boy to Niccolo.

The film is a human story, full of heart throbs, well told, well acted and capitally directed. Of course, George Beban does good work, but the star of the picture is little Bob White, who plays the boy. This youngster is probably three years old, and the work he does ranks among the most remarkable of any kiddie work done before the camera.

Box Office Value.

Full run.

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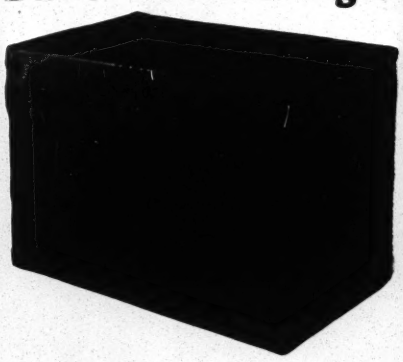

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